M.486
183

No M.486.183

Gardner Fund, in memory of B. J. Lang.

THE

AMERICAN MUSICAL PRIMER;

CONTAINING

A CORRECT INTRODUCTION TO THE GROUNDS OF MUSIC,
RUDIMENTAL, PRACTICAL, AND TECHNICAL.

TOGETHER WITH

A COLLECTION OF TUNES, OF THE VARIOUS METRES NOW IN USE IN RELIGIOUS SOCIETIES;
AND CALCULATED FOR THE IMPROVEMENT OF YOUTH, AND THE WORSHIP OF GOD....
THE WHOLE CAREFULLY SELECTED FROM SOME OF THE MOST CELEBRATED
EUROPEAN WRITERS, BOTH ANCIENT AND MODERN.

By AMOS BLANCHARD.

EXETER:
Printed by NORRIS & SAWYER, and Sold at their Book-Store. Sold also by the Booksellers in Boston, Salem,
Newburyport, and Portsmouth. April, 1808.

Aug. 6, 1930
3

District of New-Hampshire, to wit:

BE IT REMEMBERED, that on this Eighth day of April, in the thirty second year of the Independence of the United States of America, Amos Blanchard, *of Exeter, in said District, hath deposited in this Office the title of a book, whereof he claims as Author, in the following words....viz...." The* American Musical Primer *; containing a correct introduction to the grounds of Music, Rudimental, Practical, and Technical; together with a Collection of Tunes, of the various Metres now in use in Religious Societies; and calculated for the improvement of Youth, and the worship of GOD.....The whole carefully selected from some of the most celebrated European writers, both ancient and modern."...In conformity to an act of Congress, entitled " an act for the encouragement of Learning, by securing the copies of Maps, Charts, and other books to the Authors and proprietors therein mentioned."....And also, " An act supplementary to an act for the Encouragement of Learning by securing copies of Maps, Charts, and other books to the Authors and Proprietors of such copies therein mentioned," and extending the benefit thereof to the Acts of Designing, Engraving and Etching Historical and other Prints."*

R. CUTTS SHANNON, *Clerk of the District of New-Hampshire.*

A true Copy of Record....Attest R. CUTTS SHANNON, Clerk.

ADVERTISEMENT.

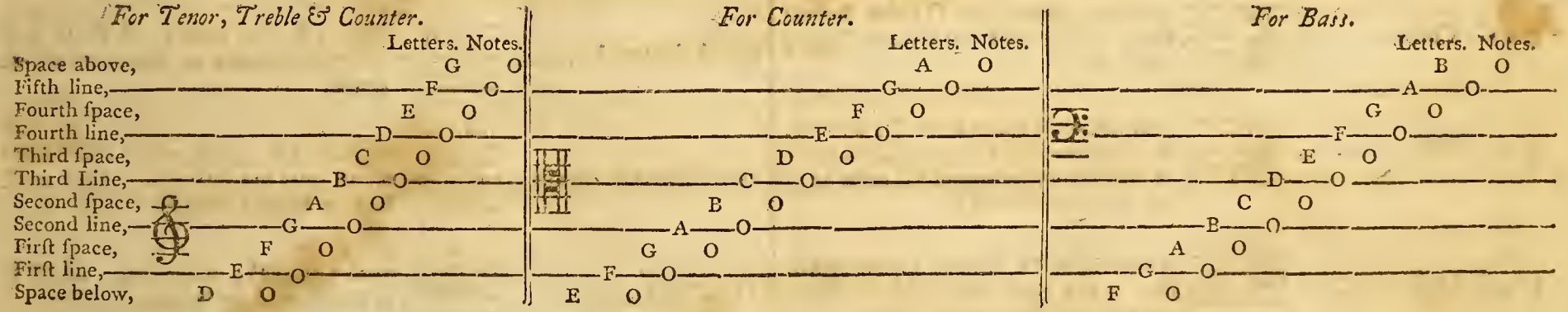
A CONVICTION of the necessity of a small Music Book adapted to the capacity of youth, and calculated to form a correct taste in Sacred Music, has induced the Compiler to offer to the Public the following Sheets....Should this mite of an individual, prove in any measure useful, in preparing youth for that delightful (though solemn) worship of God, or in the private, or public devotions of Christians of different denominations, the highest wishes of the Compiler respecting it will be gratified.

Those Gentlemen who have afforded their patronage and assistance, will please to accept the most greatful acknowledgment of the COMPILER.

INTRODUCTION.

MUSIC, whether Vocal or Inſtrumental, is founded on the ſame principles; and, though capable of infinite variety, yet is gathered from the following Scale or Gamut, which is divided into three parts, in three different clefs, and marked with the ſeven firſt letters of the Alphabet, as follows, viz.

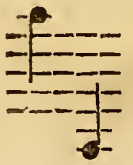
The Diatonic Scale.

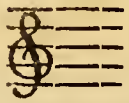


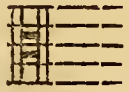
IN the above Scale, obſerve—1ſt. That every eighth note or octave, is called by the ſame name, and reckoned the ſame ſound,—2d. That the notes, when placed on the lines and ſpaces, and called by the ſame names as the places they occupy.—3. When the notes aſcend above the higheſt or fifth line, they are called in alt. When they deſcend beneath the loweſt, they are called double, as double F, double E, &c.....The principle Air, or melody in [illegible]mody, is commonly in the Tenor; and in the following work, is placed next to the Baſs.

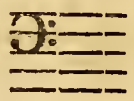
Of the Characters used in Psalmody.

1....A Stave or Staff.... consiſt of five lines, with their intermediate ſpaces, whereon notes and other characters are written.

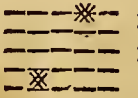
2....Ledger Lines.....  are ſhort lines added when notes go out of the compaſs of the five lines and ſpaces.

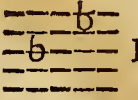
3....G. Cliff.....  is always placed on G; the ſecond line, and is uſed either for Tenor or Treble.

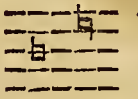
4....C. Cliff.....  is commonly placed on C; though it is removeable to any other letter; in which caſe, it removes the order of all the other letters with it.

5....F. Cliff.....  is now always placed on the forth line in the Baſs; which it denominates F, the others regularly follow up and down.

6....A Brace..... connects ſo many parts as are to be performed in harmony, or at one and the ſame time.

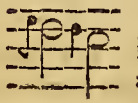
7....A Sharp.....  ſet at the beginning of a ſtave or movement, ſhews that every note on that line or ſpace and its Octaves are raiſed half a tone, unleſs contradicted by a Natural.

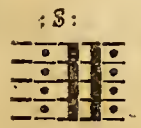
8....A Flat.....  Is in effect juſt the reverſe of a ſharp.

9....A Natural.....  takes off the effects of Flats and Sharps, reſtores to their primitive ſound.

10....Stoccato marks... ſhould be performed diſtinctly; when dots are introduced, they muſt be ſung ſoft and diſtinct.

11....Trill..... ſhows that the note over which it is ſet, ſhould be ſhaken.

12....Appoggiaturas...  are ſmall notes to lean on in paſſing intervals, and muſt be dwelt upon according to the length or value of the note.

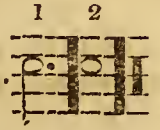
13....Repeats.....  ſhow that the preceding ſtrain is to be ſung over again when two of them are placed over any part of a tune, they intend a repetition of all the Muſic between them.

14....This Character.... :‖: generally refers to words, when a line or part of a line is to be repeated to other notes.

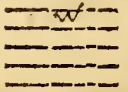
15....Slur or Tie..... ſhows what number of notes are ſung at one ſyllable.

16....Figure..... 3 Reduces three Notes to two of the ſame kind.

17....Figure..... 6 Reduces ſix Notes to four of the ſame kind.

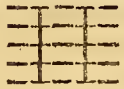
18....Figures.....  ſhow that the note or notes under figure 1, are ſung before repeating, and the note or notes under figure 2, at repeating; if tied together with a Slur, all are ſung at repeating.

19....Point of addition.. adds to a note, half its original length.

20....Direct.....  is placed at the end of a ſtave, to ſhow what line or ſpace the next note in the following ſtave of the ſame part is found.

21....Hold..... placed over or under any note, reſt, or double bar, ſhows that ſuch note, reſt, &c. is to be held longer than uſual.

22....Chooſing Notes.. gives the performer liberty to perform which he pleaſes, or both may be performed at the ſame time.

23....Single Bar.....  divides time according to the meaſure note.

24....Double Bar..... ſhows the end of a ſtrain, and diſtinguiſhes the lines of a Pſalm, tune, or the movements of an Anthem.

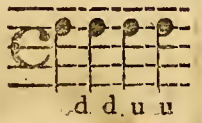
25....Cloſe..... ſhows the end of a tune.

Of Time.

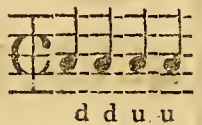
THERE are three ſorts of Time; Common, Triple, and mixt or Compound, and to each of theſe belongs ſeveral modes.

Common Time has 4 modes, *viz.*

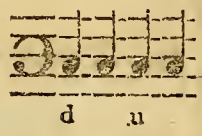
First Mode, — Adagio, has four beats in a bar, two down and two up, has four crotchets or their amount, accented on the firſt and third.



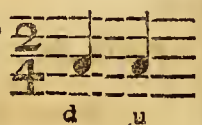
Second Mode, — Largo, has four beats in a bar, two down and two up, has four crotchets, accented as the former, and performed about one quarter quicker.



Third Mode, — Allegro, has two beats, one down and one up, four crotchets in a bar, accented on the firſt.

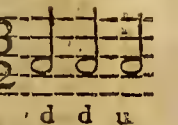


Fourth Mode, — Has two crotchets or their amount, in a bar, and has two beats, accented as the third mode, and performed about one quarter faſter.

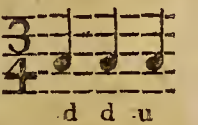


Triple Time has 3 modes, *viz.*

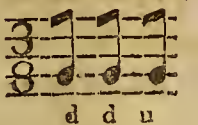
First Mode, — Has three beats in a bar, two down, and one up; three minims or their amount fill a bar, accented chiefly on the firſt, and faintly on the third parts of the bar.



Second Mode, — Has three crotchets in a bar, or their amount; beat and accented as the firſt, and performed about one quarter quicker.

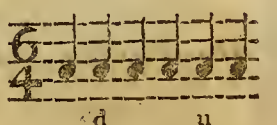


Third Mode, — Has three quavers in a bar; beat and accented as the former, and performed about one quarter quicker than the ſecond.

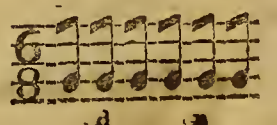


Compound Time has 2 modes, *viz.*

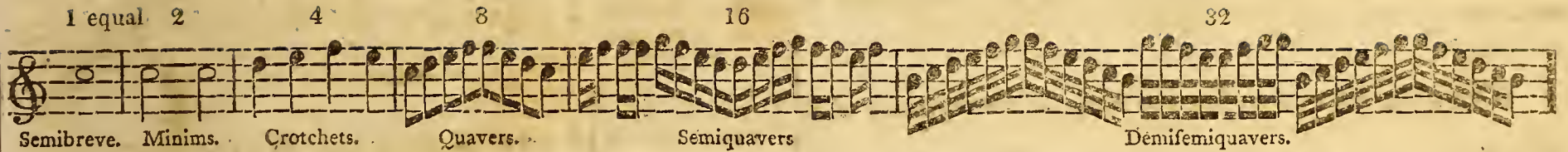
First Mode, — Has ſix crotchets in a bar, or their amount; two beats, one down and one up, and accented on the firſt.



Second Mode, — Has ſix quavers, or their amount, in a bar, beat and accented as the former, performed about one quarter faſter.



Of Notes and their Rests.



Of Solmization, or Sol-fa-ing, &c.

1ſt. OF intervals.—An interval is the diſtance between any two notes. Intervals in Muſic, are not all equal; ſome are called whole and others ſemi, or half tones: The natural or Diatonic ſcale, contains only two ſemi-tones, viz.; between B and C, and E and F, but the whole may all be, and are occaſionally divided into ſemi-tones, and is called the Chromatic ſcale.

2d. In order with more eaſe and accuracy to diſtinguiſh the ſituation of the tones and ſemi-tones, and to prevent the abuſe of ſacred words, the names fa, ſol, la, mi, are given to the ſeven original ſounds; in which it is to be obſerved that the mi, is the maſter note, and directs the ſituation of the reſt, in the following order, viz.

Above the Mi, twice fa, ſol, la.
Below Mi, is twice la, ſol, fa.

3d. The place of the Mi, and conſequently the other notes, is changed by the uſe of flats and ſharps, ſet at the beginning of a tune, viz:

When there are neither flats nor ſharps at the beginning of a tune, mi is in . . . . . B.

If there is 1 ſharp, it is in . . . . . F ſharp.
2 ſharps, it is in . . . . . C ſharp.
3 ſharps, it is in . . . . . G ſharp.
4 ſharps, it is in . . . . . D ſharp.

If there is 1 flat, it is in . . . . . E.
2 flats, it is in . . . . . A.
3 flats, it is in . . . . . D.
4 flats, it is in . . . . . G.

Of the Keys in *Music.*

THERE are but two keys in muſic, the ſharp or major key, and the flat or minor key, which may be diſtinguiſhed by the laſt note in the baſs, which if it be next above mi, it is ſharp, if next below, it is a flat key; or by the third, fixth and ſeventh above its key; for if either of them are leſſer, it is flat, if greater, it is ſharp.

Of the variation of the two Keys or Modes, by Flats or Sharps.

1....WHERE there is no flat nor ſharp, the Major Mode of C, or the Minor of A prevails; but as every flat removes it a fourth above, or a fifth below.

2....If B be flat, the Major Mode of F, or Minor Mode of D prevails.

3....If B and E be flat, the Major Mode B flat, or the Minor Mode of G prevails.

4....If B, E, and A be flat, the Major Mode of E flat, or the Minor Mode of C prevails.

5....If B, E, A, and D be flat, the Major Mode of A flat, or the Minor Mode of F prevails.

A ſharp removes it a fifth above, or a fourth below conſequently.

If F be ſharp, the Major Mode of G, or the Minor Mode of E prevails.

If F and C be ſharp, the Major Mode of D, or the Minor Mode of B prevails.

If F, C, and G be ſharp, the Major Mode of A, or the Minor Mode of F ſharp prevails.

If F, C, G, and D be ſharp, the Major Mode of E, or the Minor Mode of C ſharp prevails.

The ſixth and ſeventh in the Minor Octave, being naturally ſharped; every ſharp, or natural, that is not neceſſary to expreſs this ſharp, ſixth or ſeventh, and every flat which are placed in the middle of a Tune, have the ſame tendency to alter the Mi, as when placed at the beginning, ſo far as they have influence.

Of Graceful Singing.

1....Let your geſture be decent and becoming, and avoid every action that may hurt your voice, or offend your hearers.

2....Take care to have your voice clear, and chooſe that part which beſt ſuits you, and conſider the compaſs of your voice.

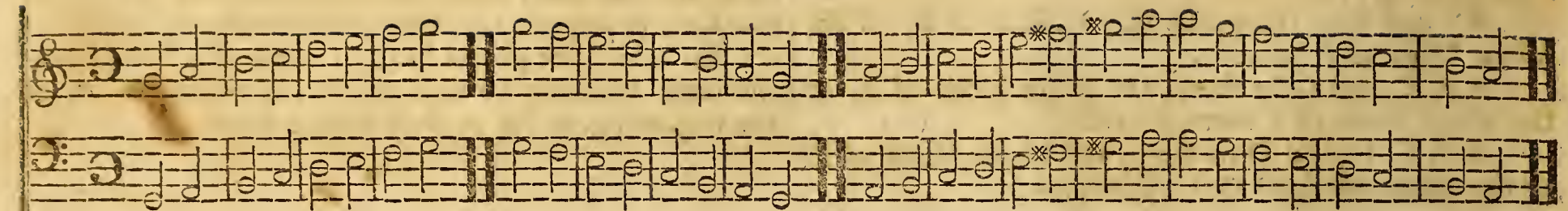
3....Pay particular attention to your ſubject; for, a perſon who does not feel what he is performing, has no reaſon to expect a by ſtander will; engage in nothing where your heart does not join your voice, and you will be in the way to imitate their elegance and ſimplicity, whoſe Muſic is as perfect as the bleſſedneſs in which they dwell; but be ſure to avoid all affectation.

4....Expreſs your words with propriety, and be careful where you lay your accent.

5....Always notice the parts marked forte, or piano, as also all the words you meet with of that nature, whether they reſpect the tune or time; as much of the effect of a piece often depends on a ſtrict regard to them.

6....Endeavour to accomodate your ſtile of ſinging to the general ſubject of your words—How diſguſting would it be to hear a perſon roar out! Thy words are ſweeter to my mouth than honey! Or with all the tenderneſs of affettuoſo ſtile; "Let the ſea roar, and the floods clap their hands."

1 Major Octave. Minor Octave.



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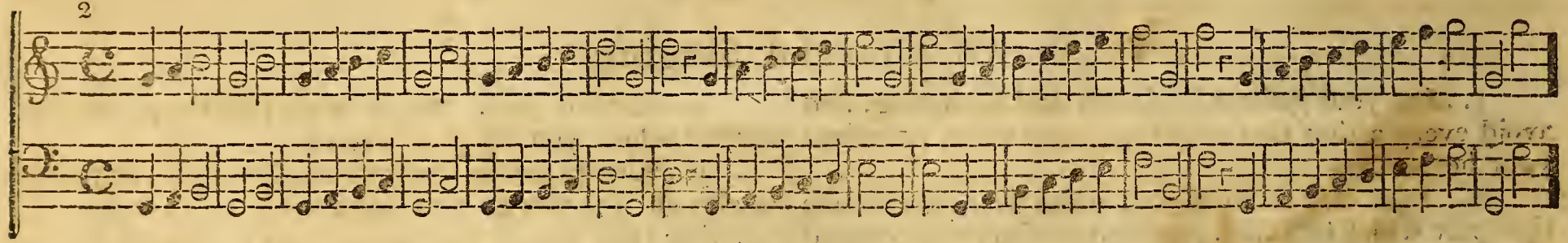

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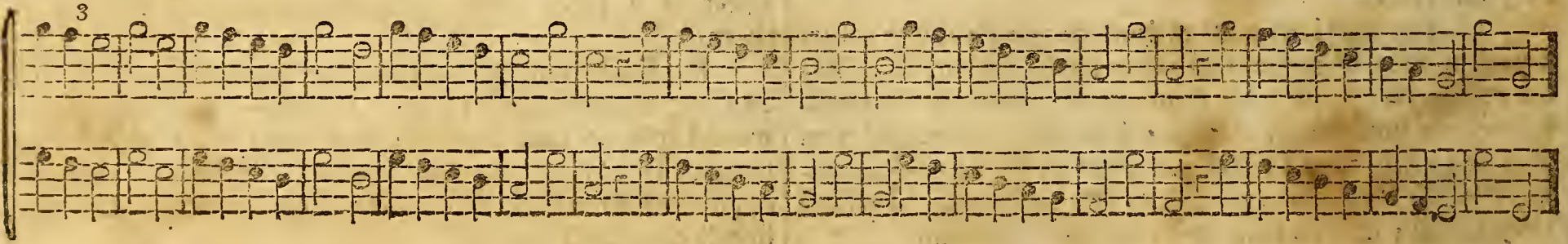
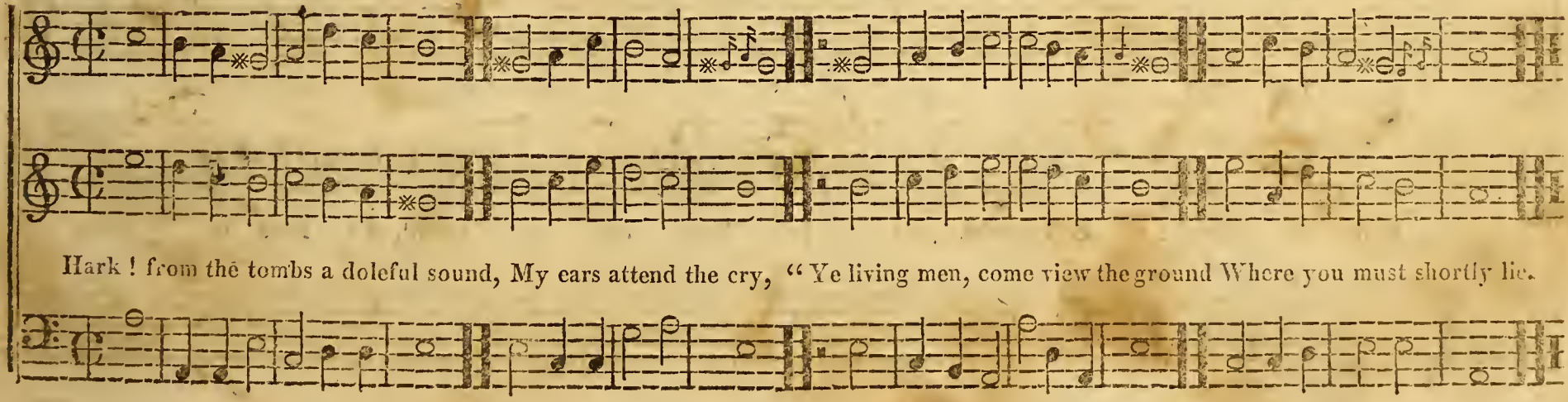


THE

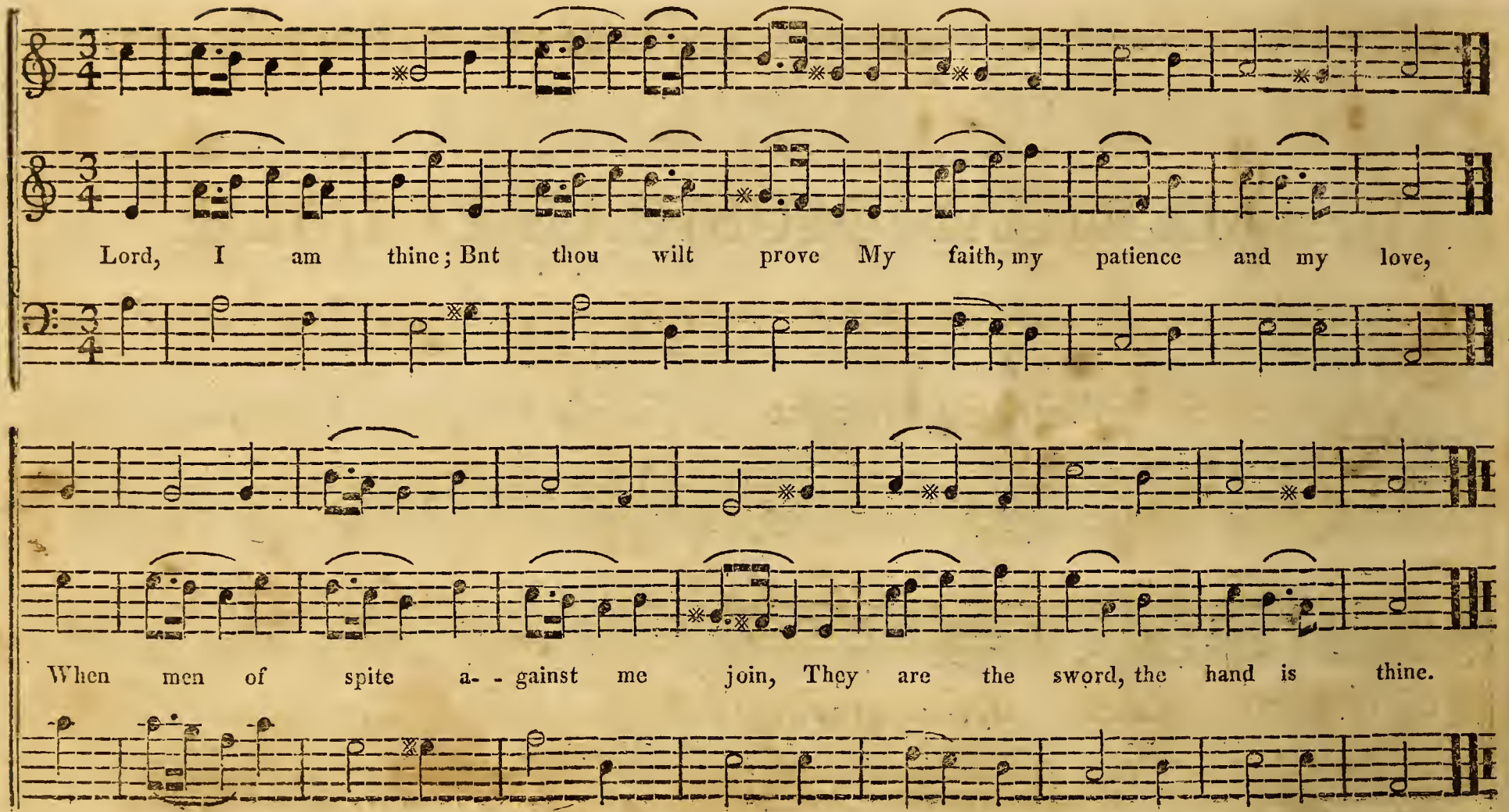
AMERICAN MUSICAL PRIMER.

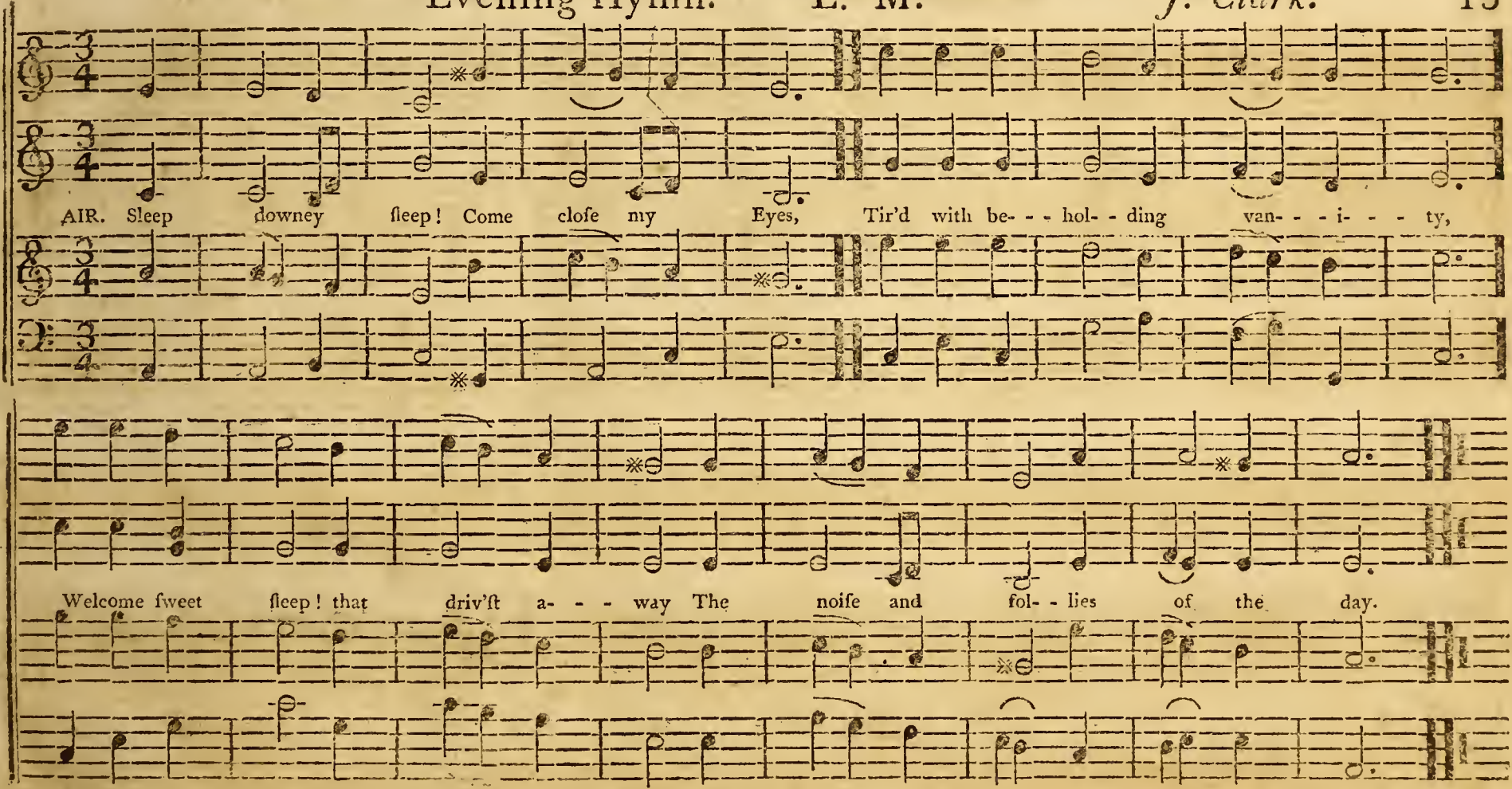
Funeral Thought. C. M. *I. Smith.*

Slow.

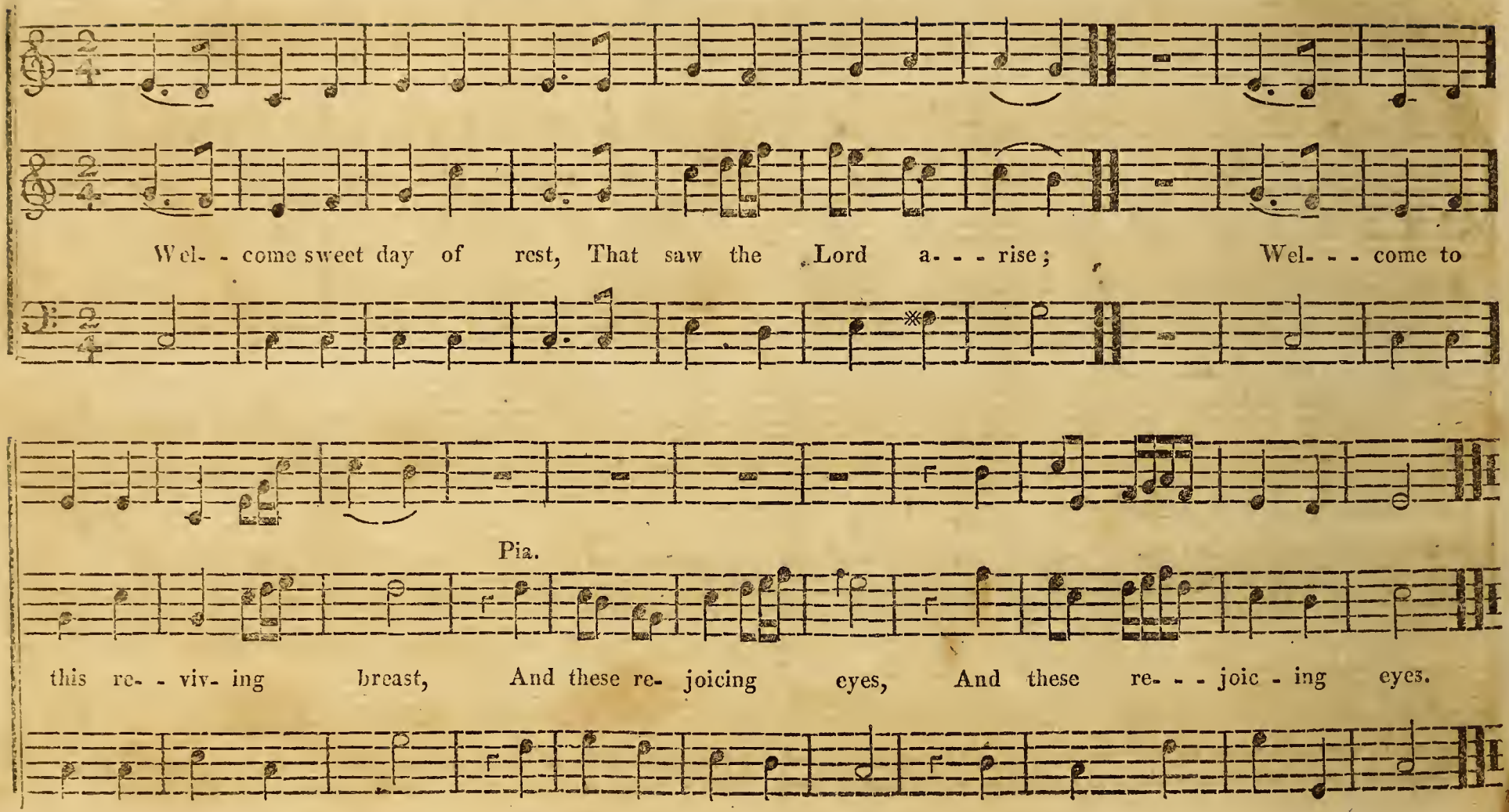


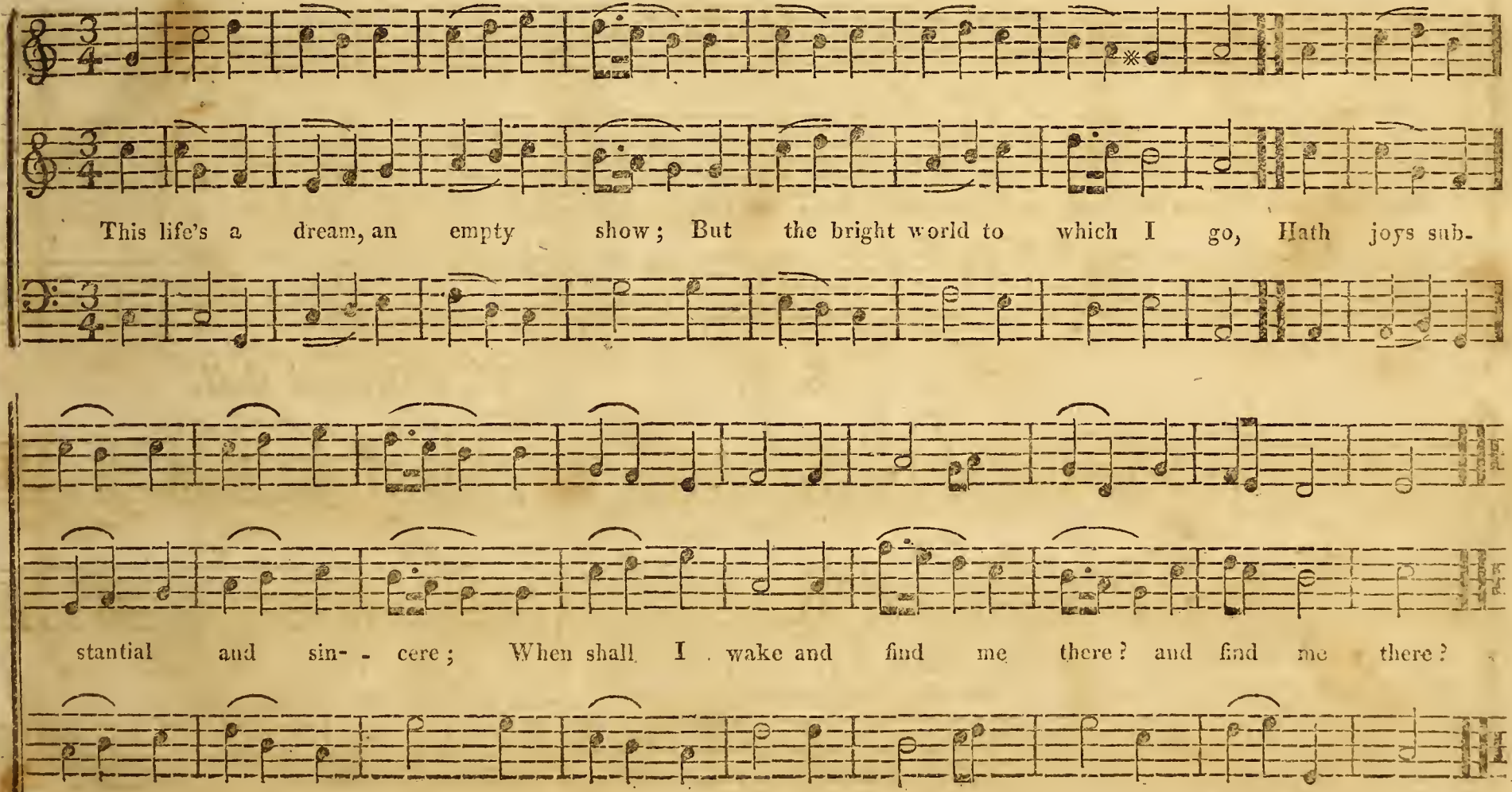
Kingsbridge. L. M. T. W. Coll.



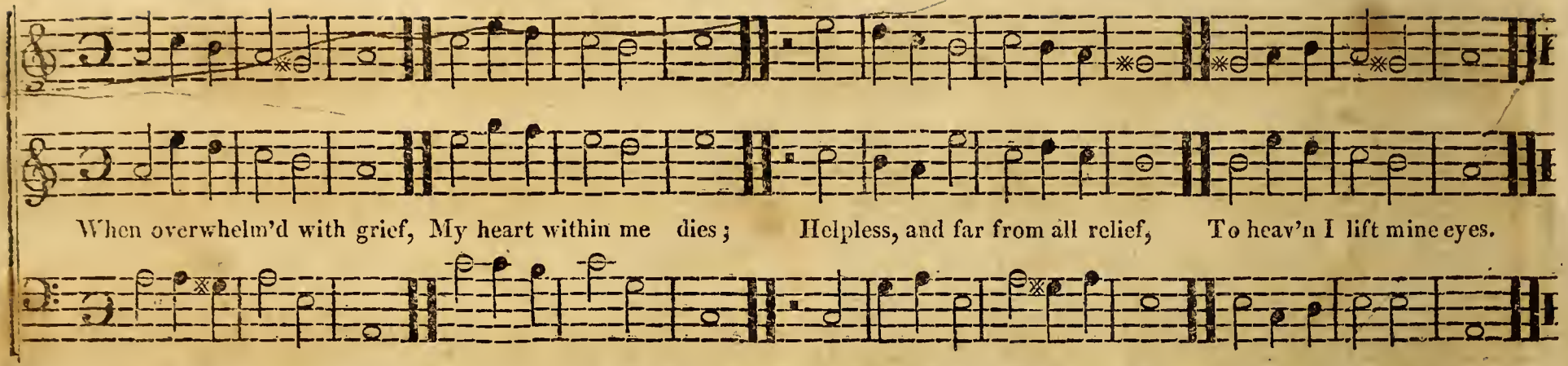


2 On thy ſoft bosom let me lie,
Forget the world and learn to die;
O Iſraels wacthful ſhepherd! ſpread
Thy guardian angels round my head.
3 Let not the ſpirits of the Air,
While I reprove, my ſoul inſnare;
But guard thy ſuppliant free from harm
Claſp'd in thine everlaſting Arms.

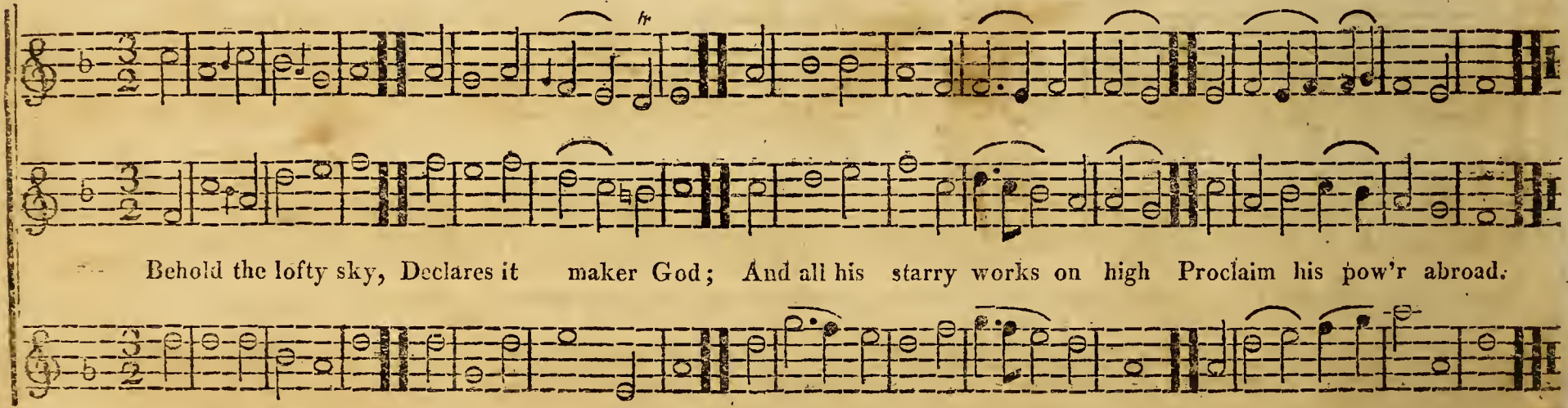

Wel- - come sweet day of rest, That saw the Lord a- - - rise; Wel- - - come to
Pia.
this re- - viv- ing breast, And these re- joicing eyes, And these re- - - joic - ing eyes.

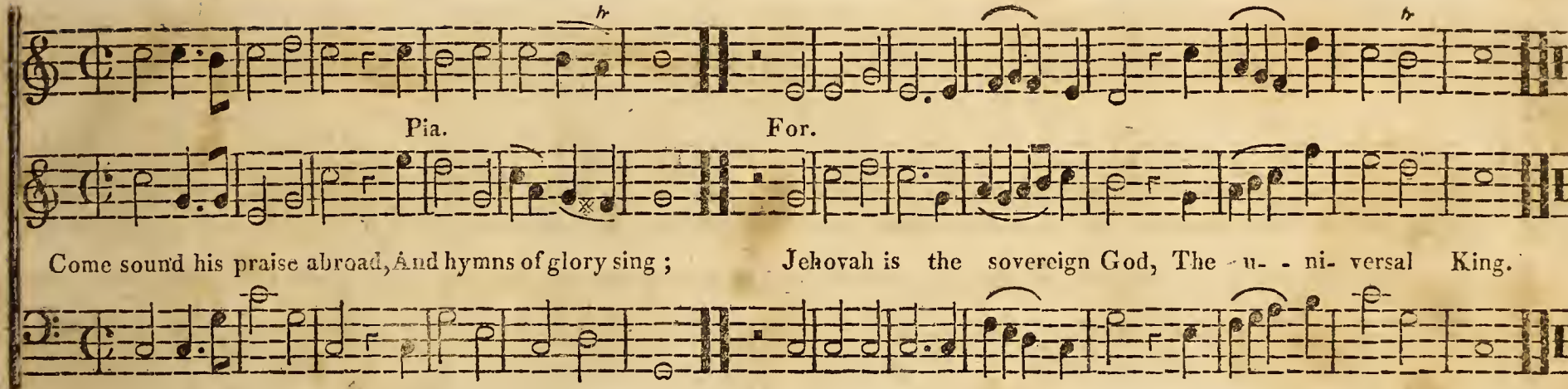

This life's a dream, an empty show; But the bright world to which I go, Hath joys sub-
stantial and sin- - cere; When shall I wake and find me there? and find me there?

Aylesbury. S. M. *J. Chetham.*

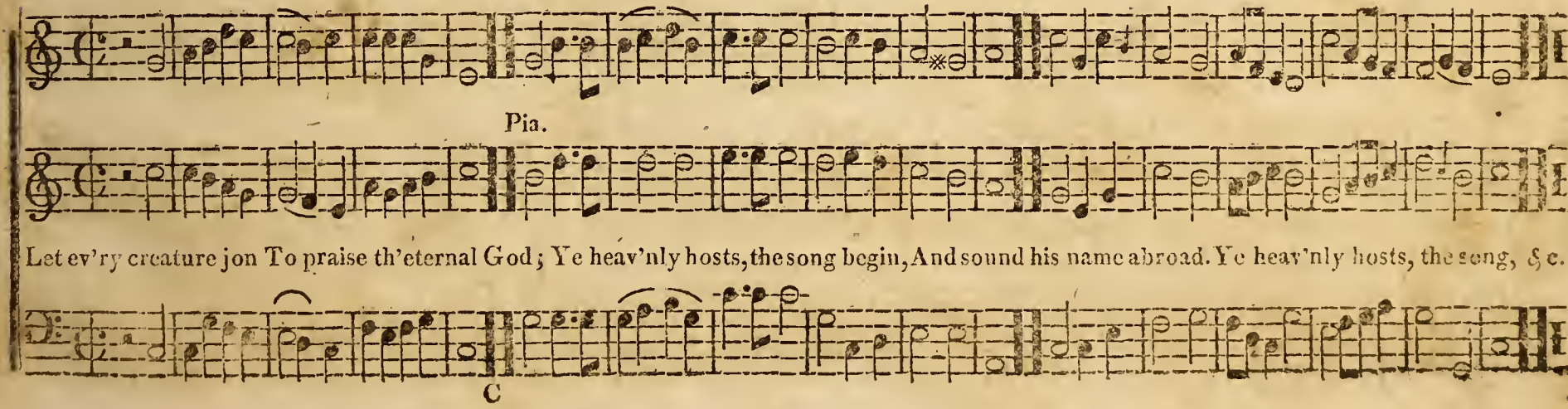


Sutton. S. M. *T. Williams' Coll.*

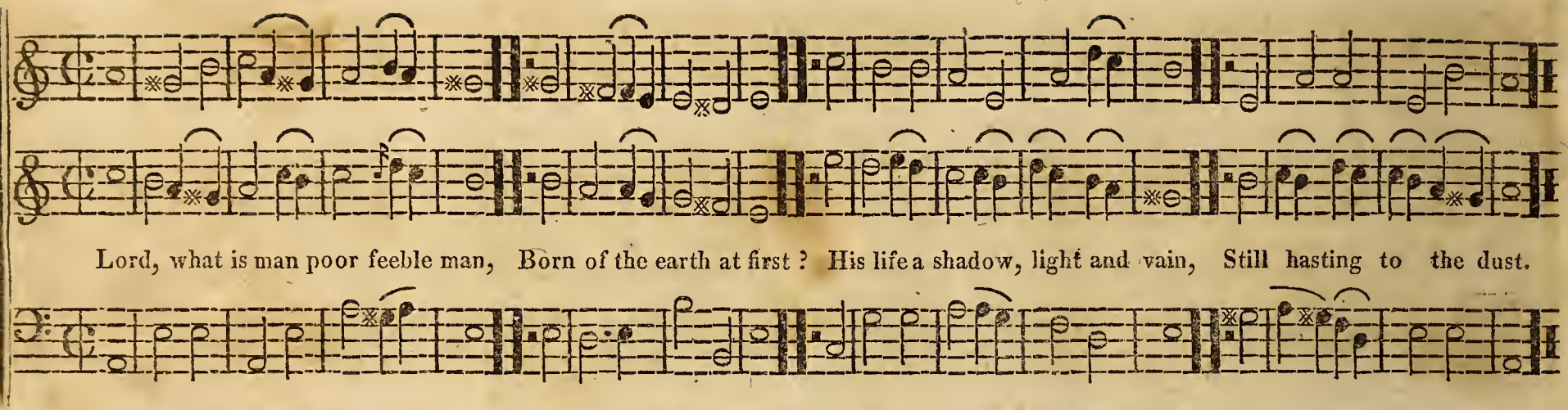




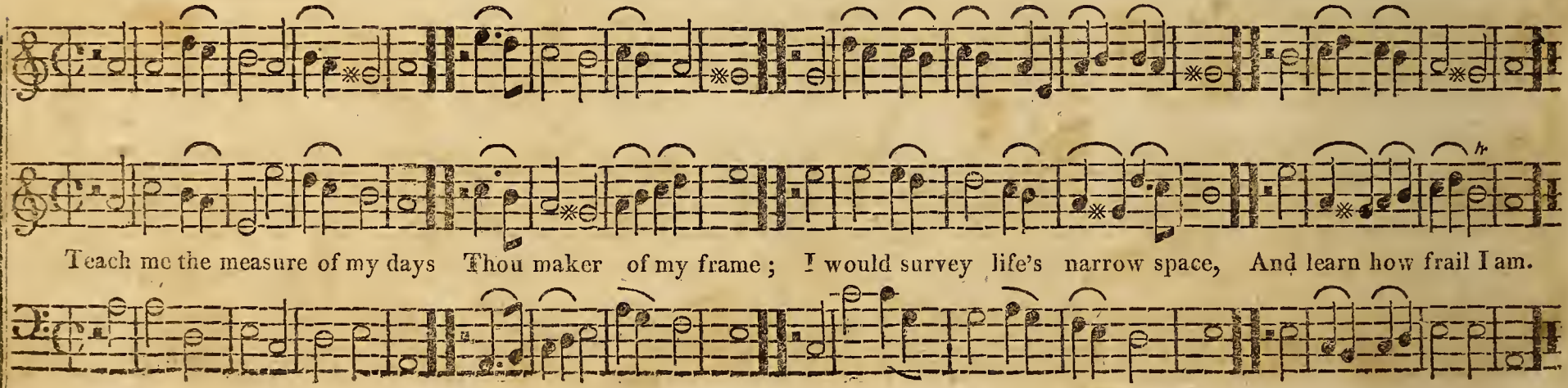
Mansfield. S. M. *T. Williams' Coll.*

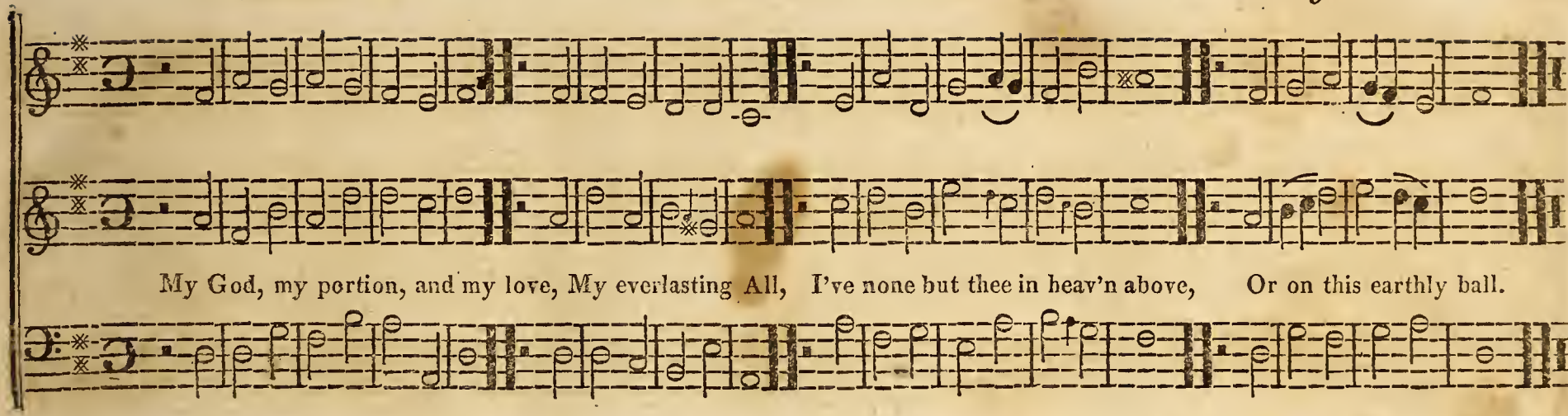


England. C. M. *W. Richardson.*



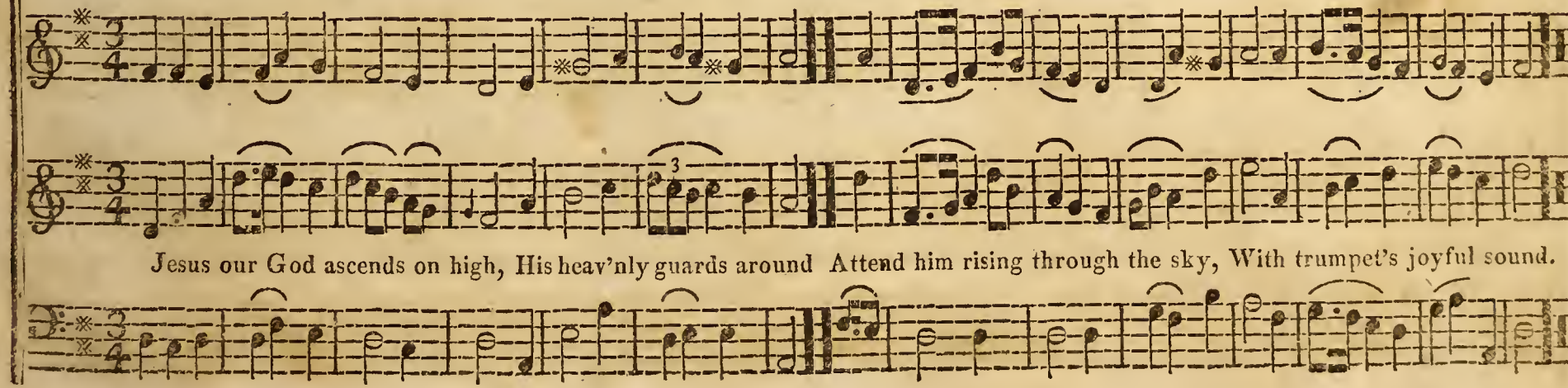
Walsall. C. M. *T. Williams' Coll.*





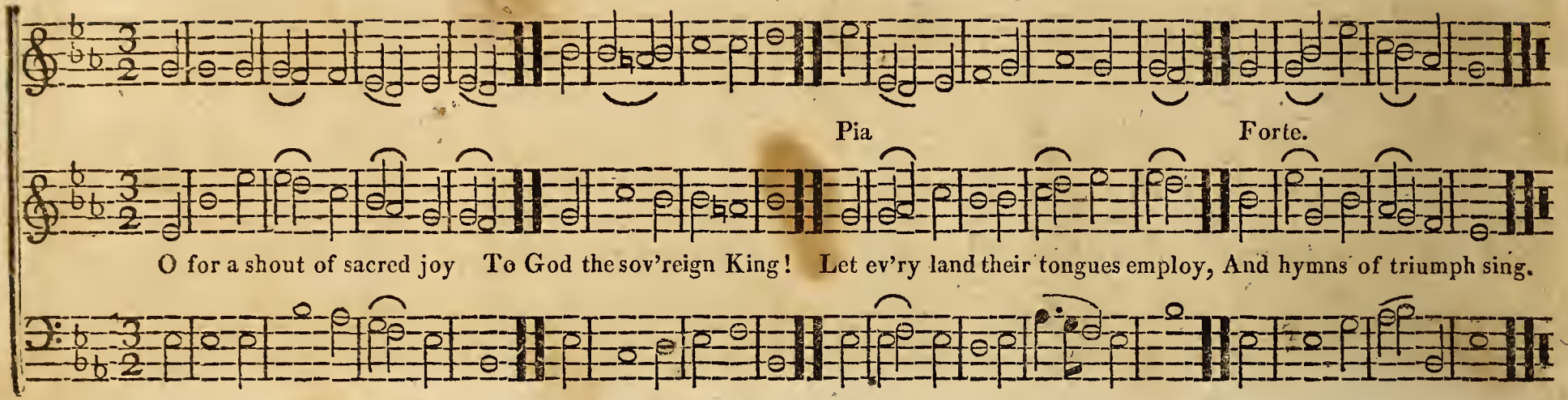
My God, my portion, and my love, My everlasting All, I've none but thee in heav'n above, Or on this earthly ball.

Brantree. C. M. *Har. Sacra.*

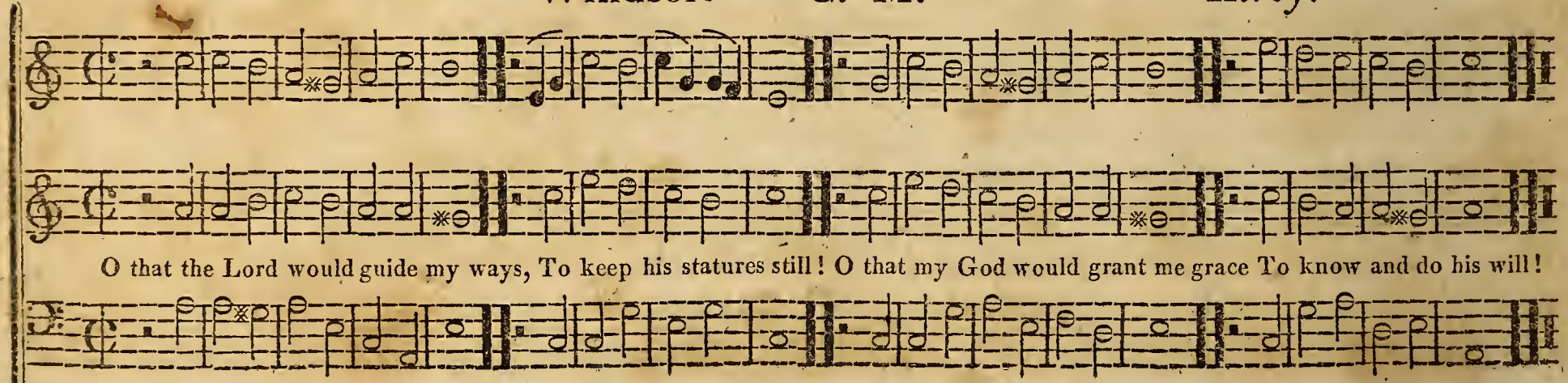


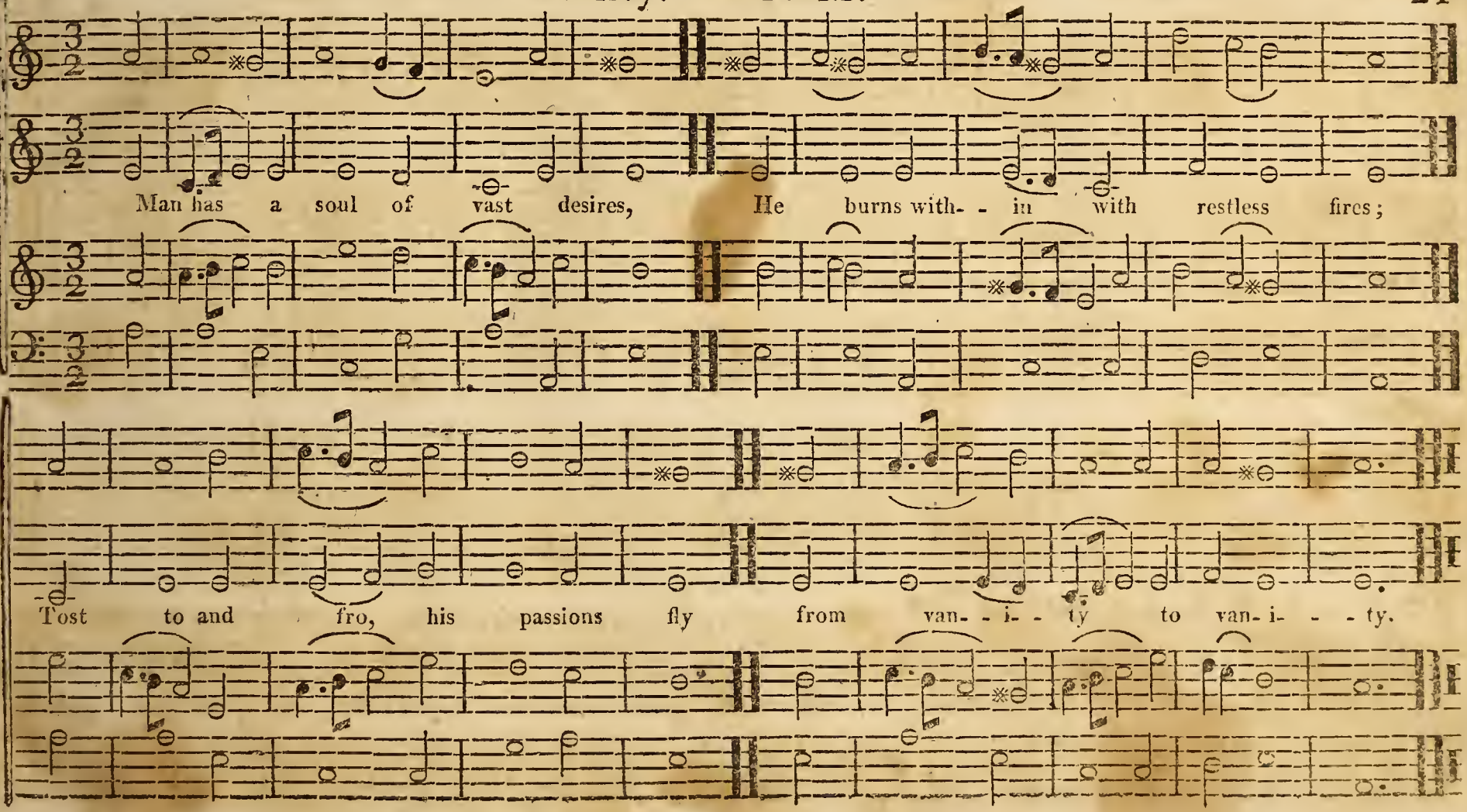
Jesus our God ascends on high, His heav'nly guards around Attend him rising through the sky, With trumpet's joyful sound.

Abridge. C. M. *I. Smith.*

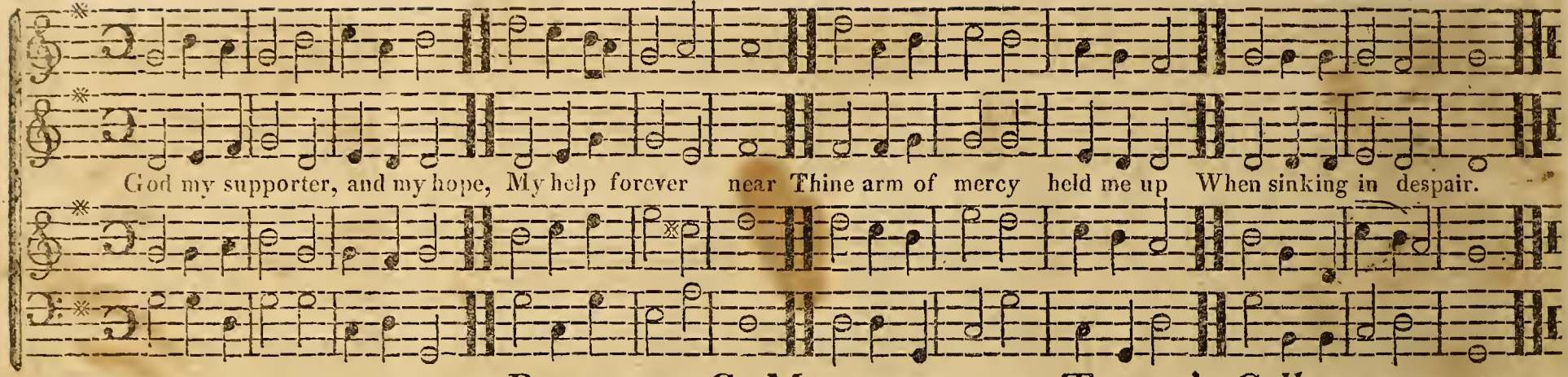


Windsor. C. M. *Kirby.*

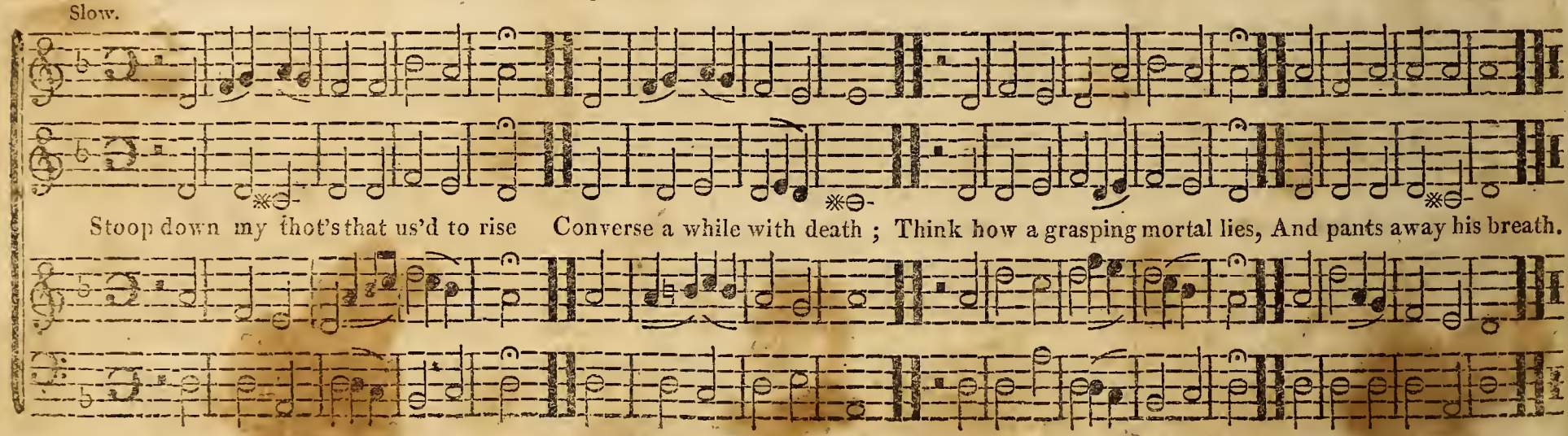



Man has a soul of vast desires, He burns with- - in with restless fires;
Tost to and fro, his passions fly from van- - i- - ty to van- i- - - ty.

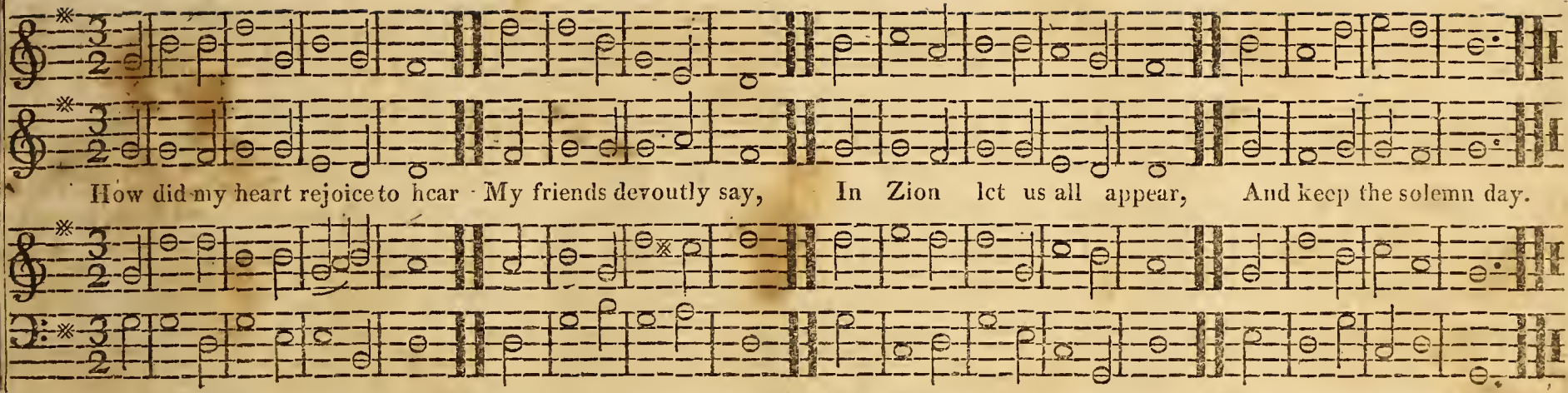
Rochester C. M. *A. W. Coll.*



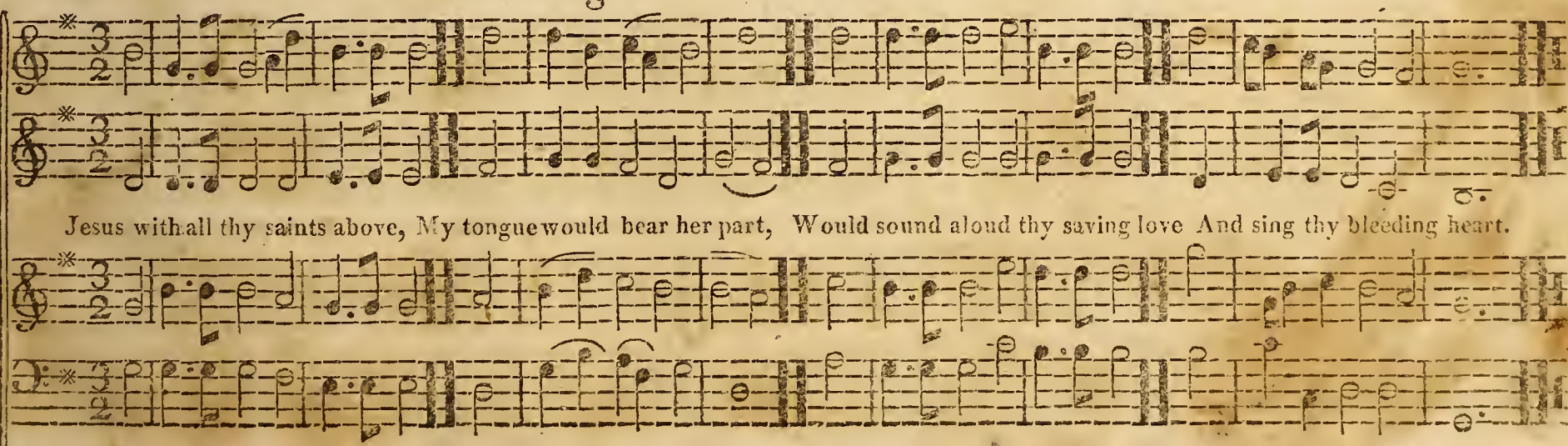
Bangor. C. M. *Tansur's Coll.*



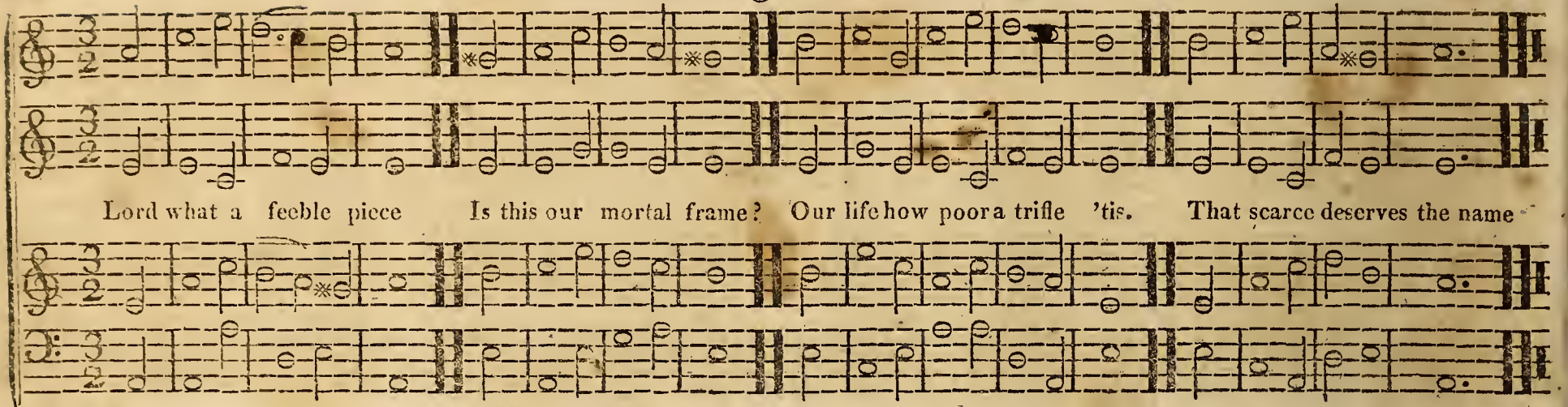
Mear. C. M.



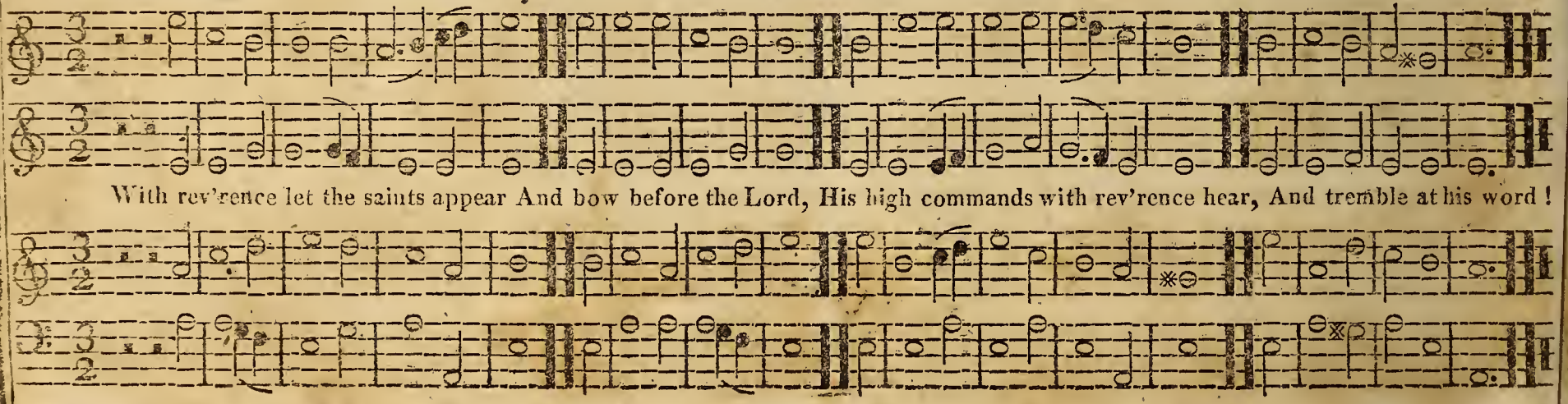
Arlington. C. M.

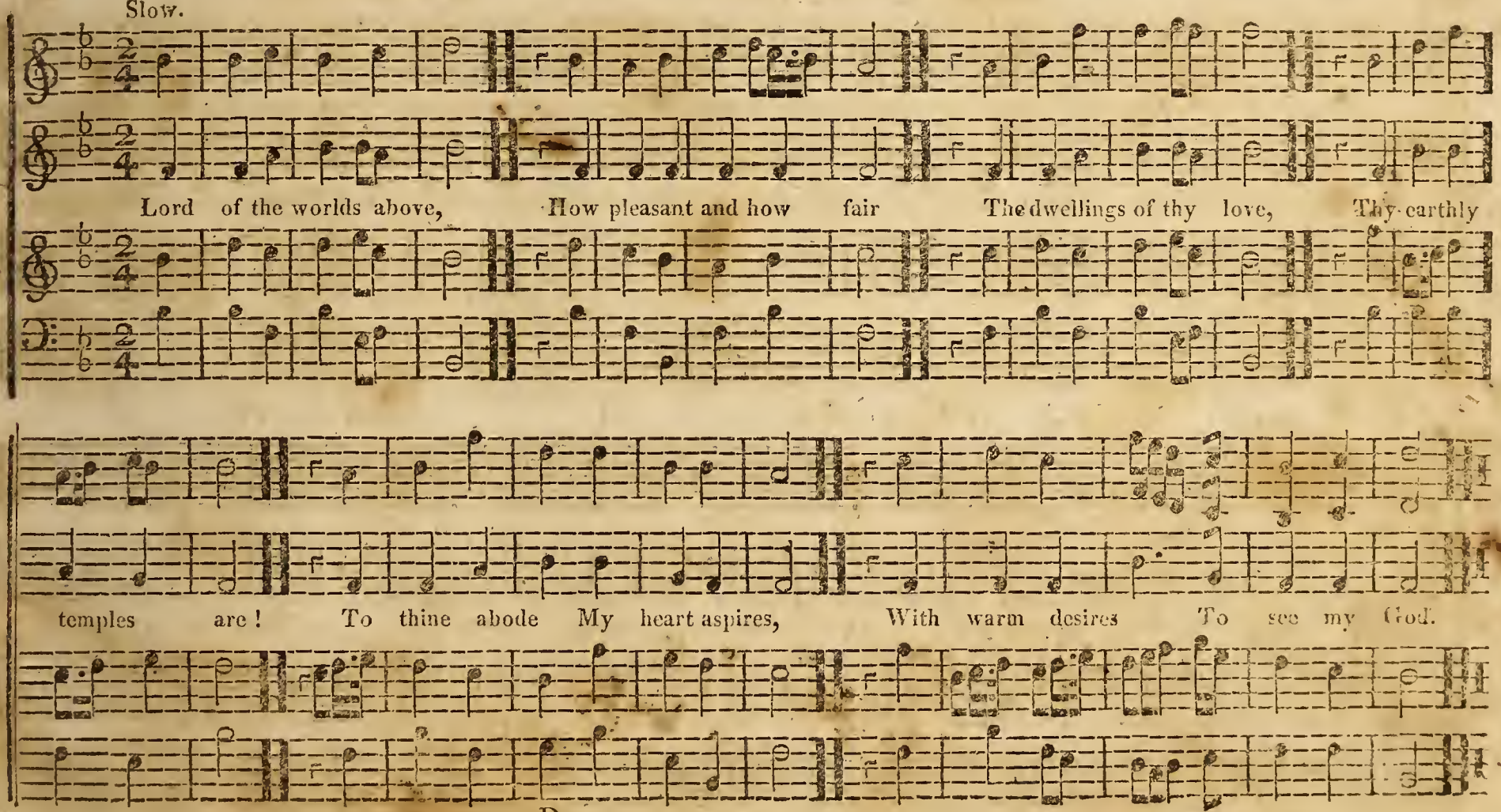


Little Marlborough. C. M. W. Coll.

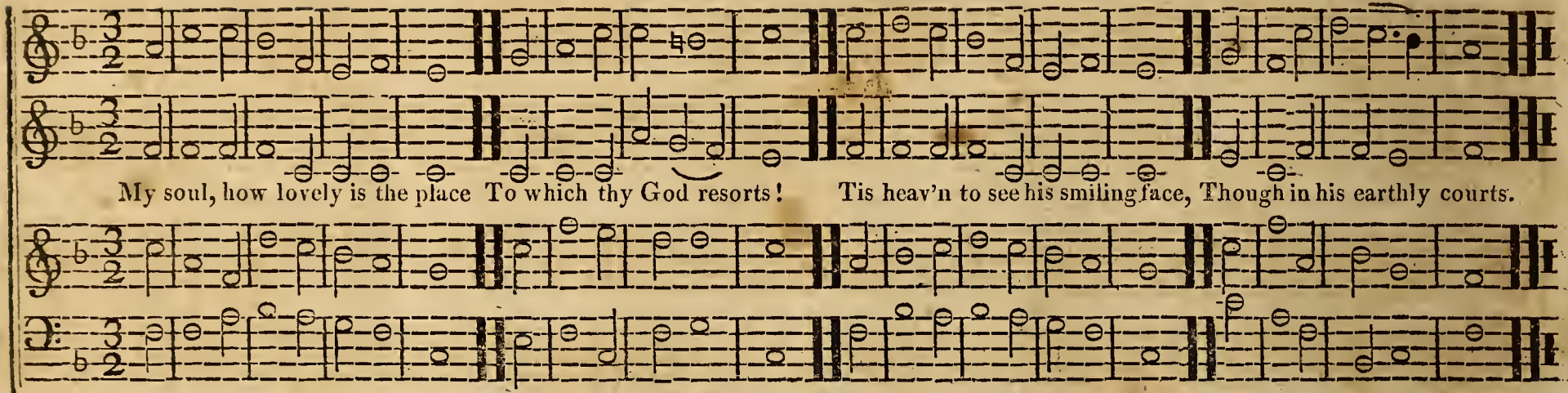


Plymouth. C. M.

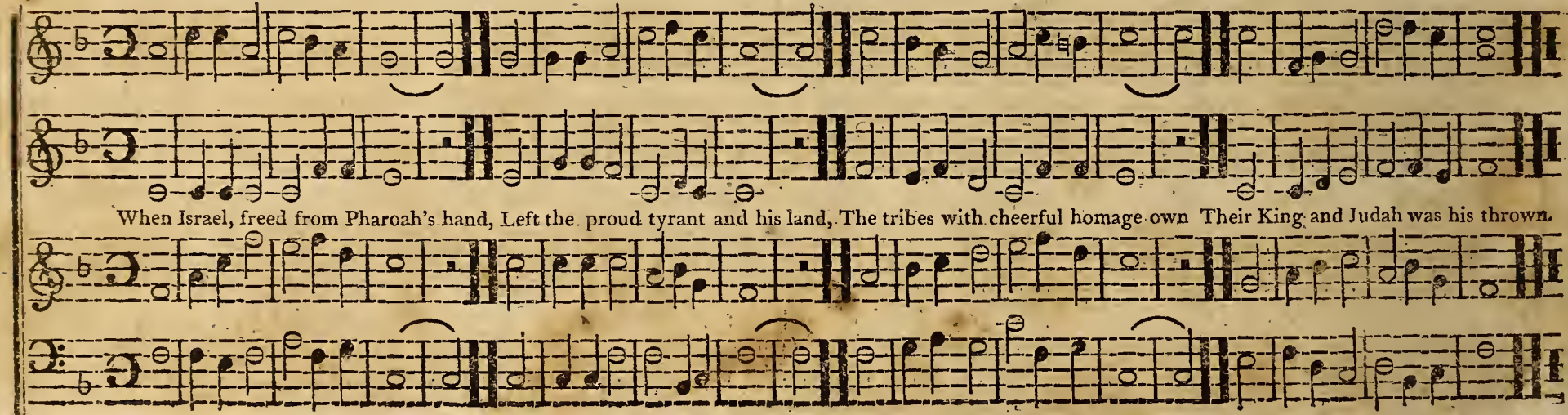


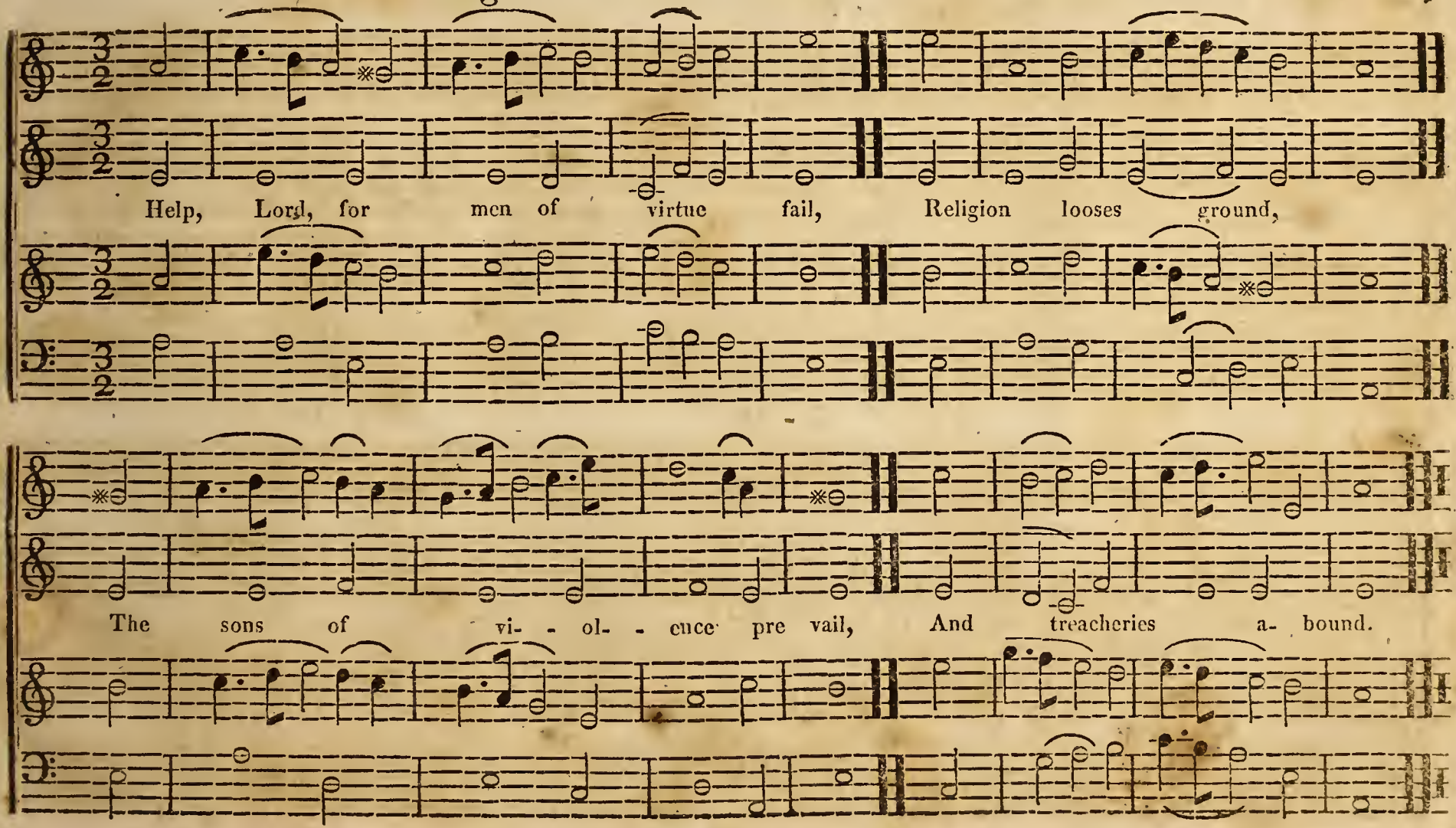

Slow.
Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly
temples are! To thine abode My heart aspires, With warm desires To see my God.

Bedford. C. M. *W. Wheall.*

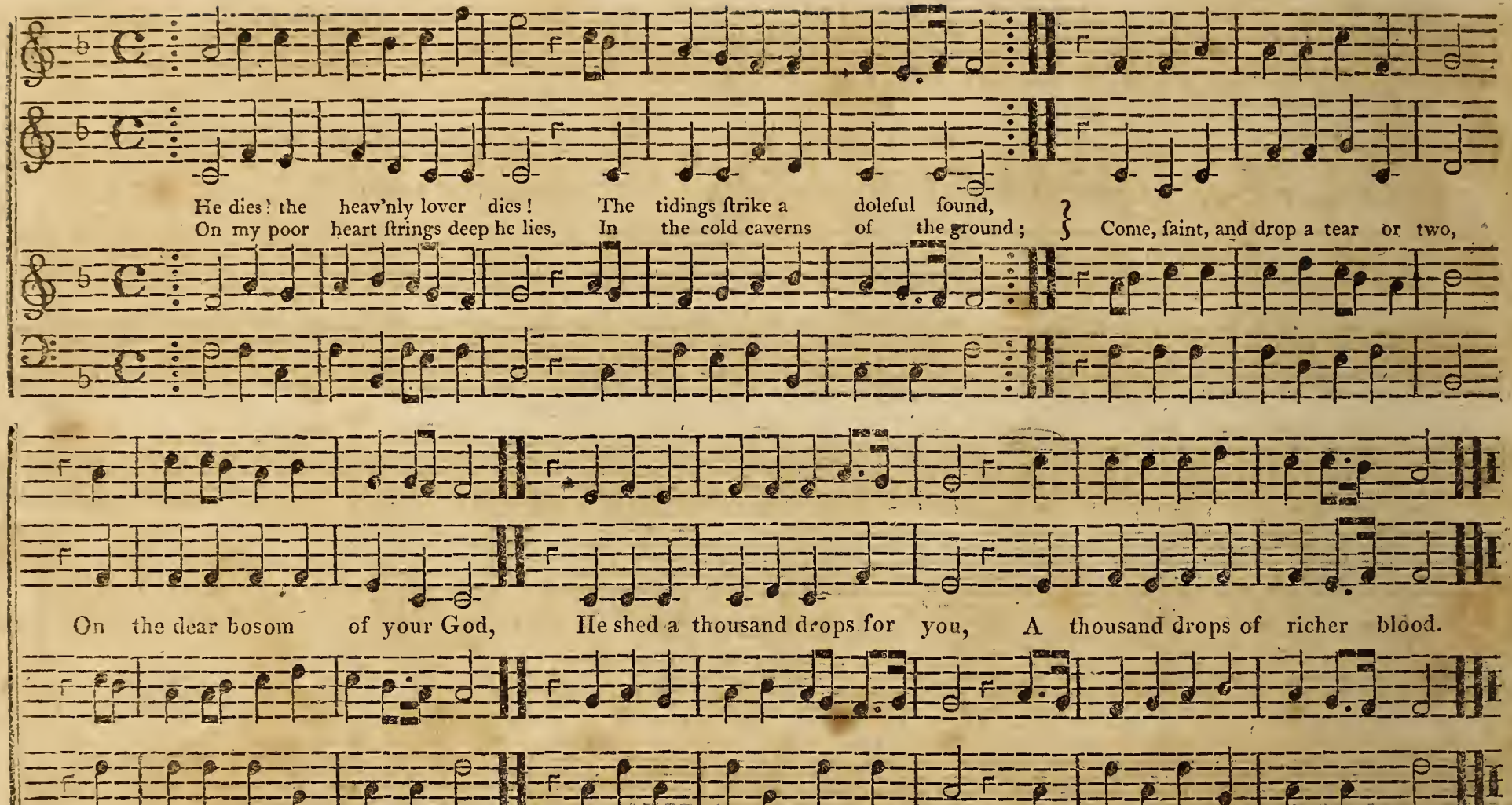


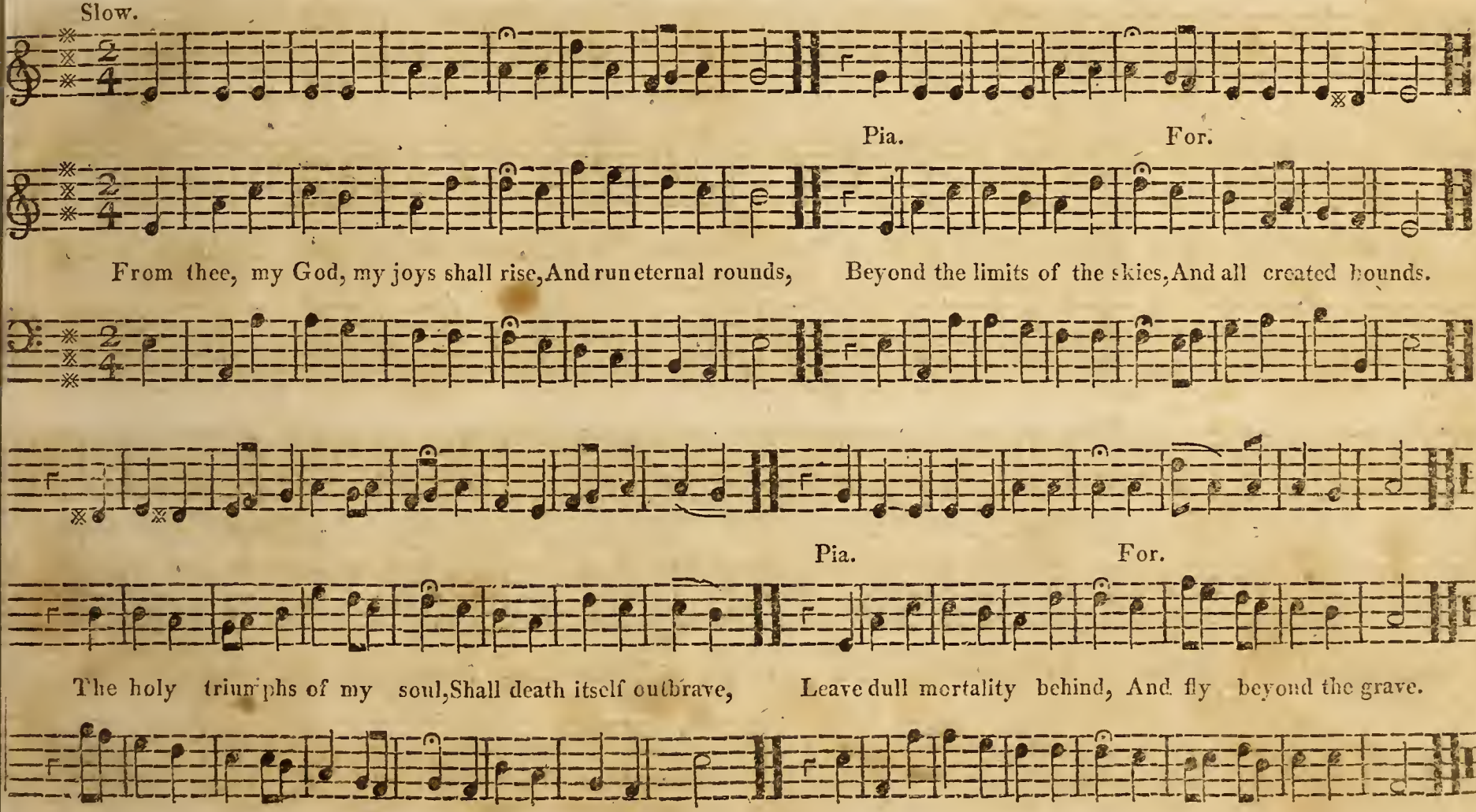
Wells. L. M. *Har. Sacra.*




Help, Lord, for men of virtue fail, Religion looses ground,
The sons of vi- - ol- - ence pre vail, And treacheries a- bound.

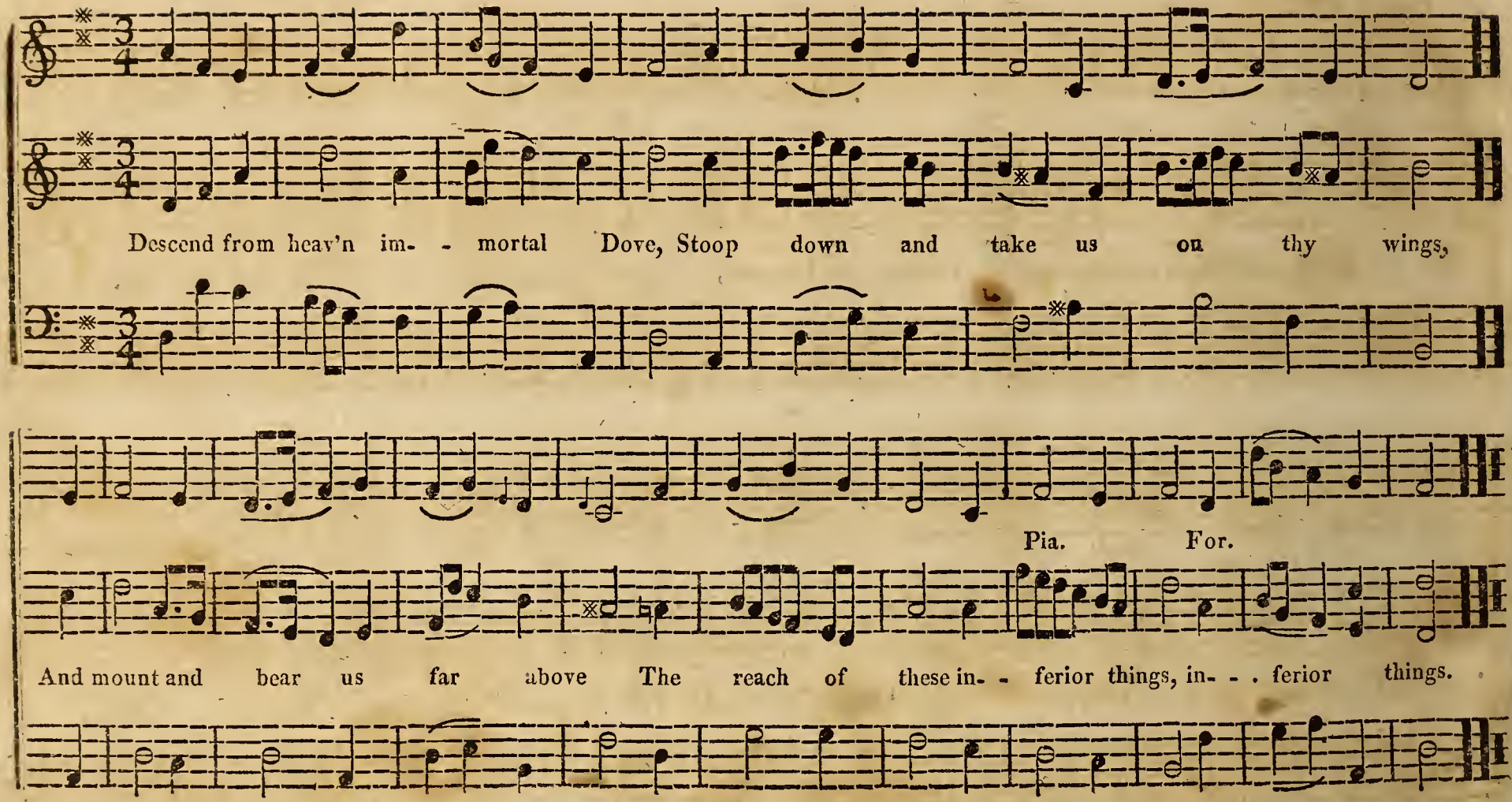
Dresden. L. M.

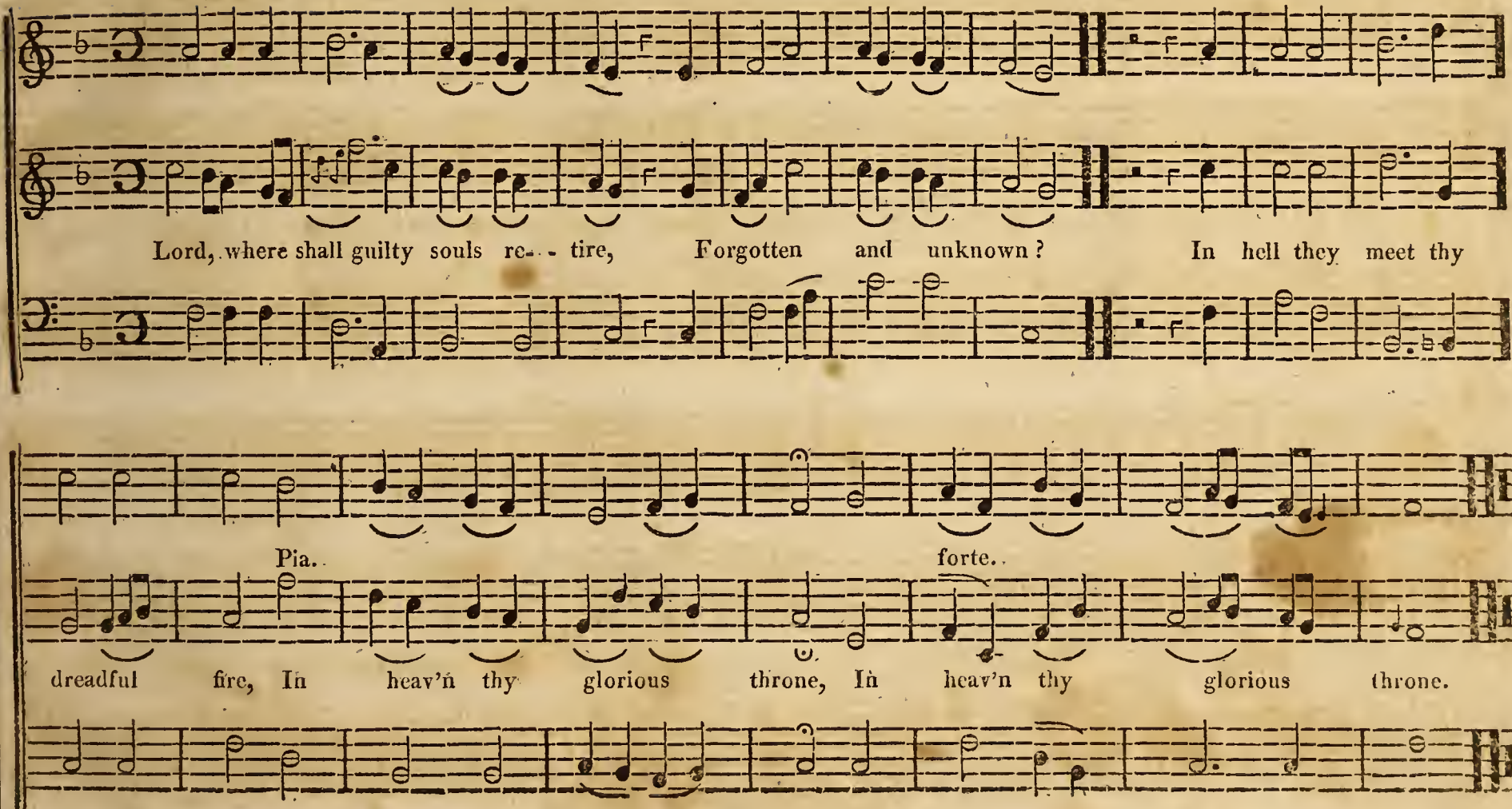

He dies! the heav'nly lover dies! The tidings ſtrike a doleful ſound,
On my poor heart ſtrings deep he lies, In the cold caverns of the ground;
Come, faint, and drop a tear or two,
On the dear bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.

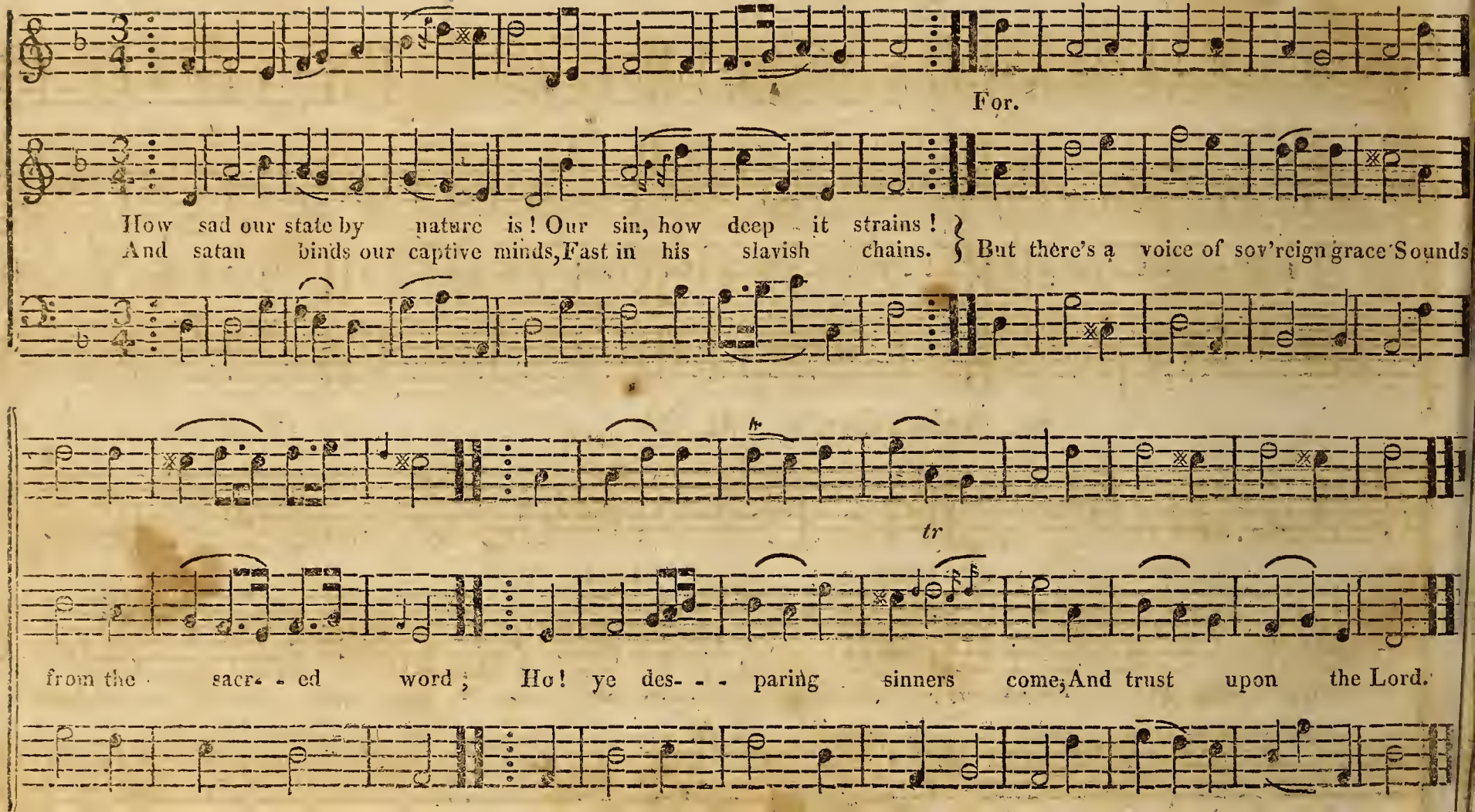

Slow.
Pia.
For.
From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.
Pia.
For.
The holy triumphs of my soul, Shall death itself outbrave, Leave dull mortality behind, And fly beyond the grave.

Lebanon. L. M.

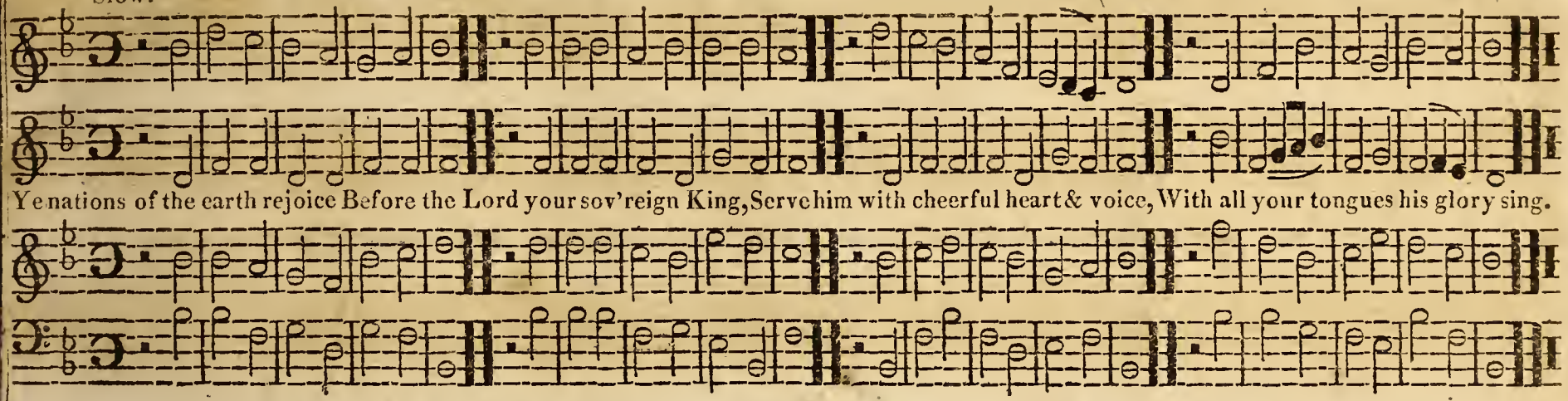
T. Williams' Coll.




Lord, where shall guilty souls re- - tire, Forgotten and unknown? In hell they meet thy
Pia.
forte.
dreadful fire, In heav'n thy glorious throne, In heav'n thy glorious throne.

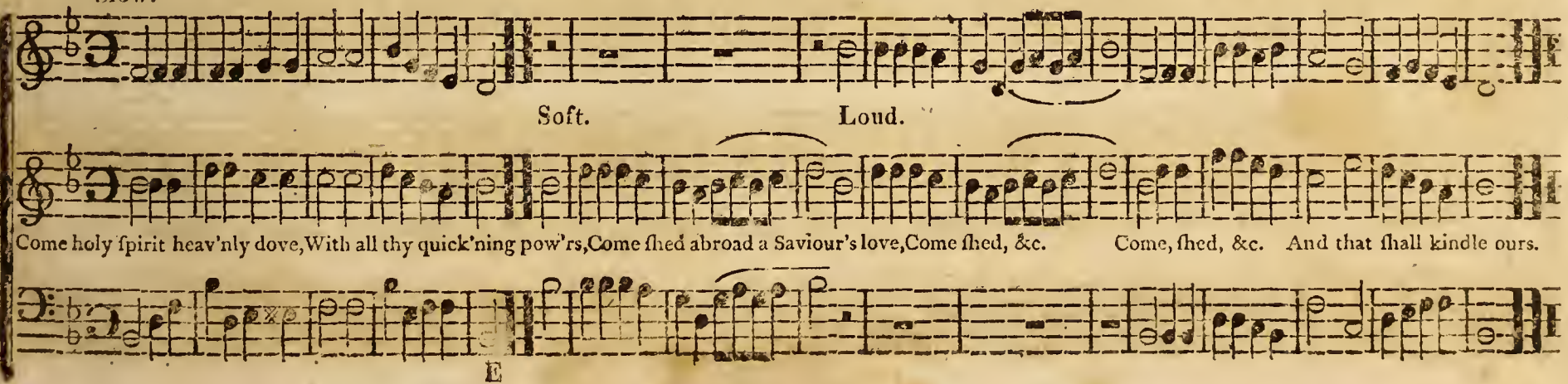

For.
How sad our state by nature is! Our sin, how deep it strains!
And satan binds our captive minds, Fast in his slavish chains.
But there's a voice of sov'reign grace Sounds
tr
tr
from the sacr- - ed word; Ho! ye des- - - paring sinners come, And trust upon the Lord.

Slow.

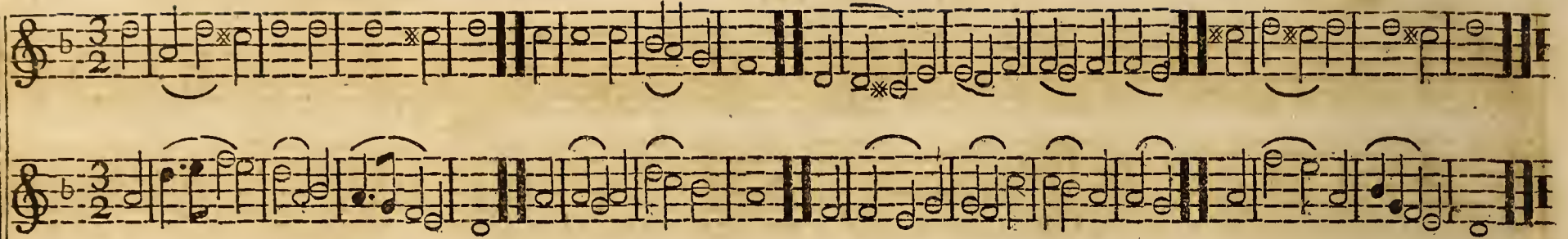


St. Sebastian's. C. M. *T. Williams' Coll.*

Slow.

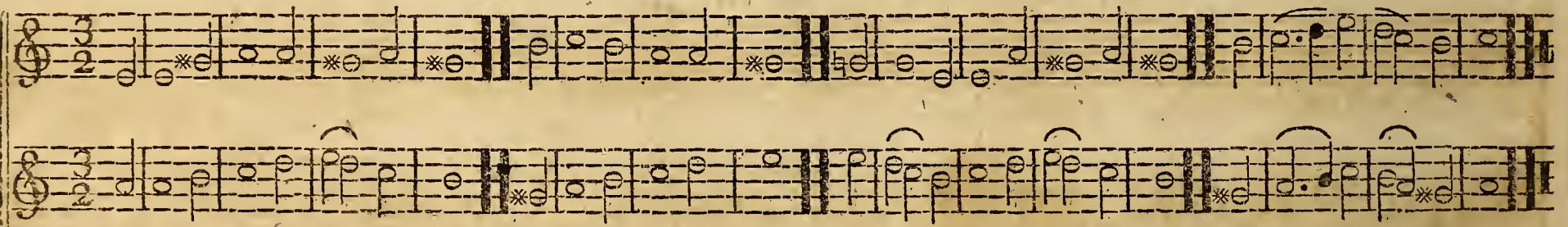


Dunkenfield. C. M. *Harrison.*

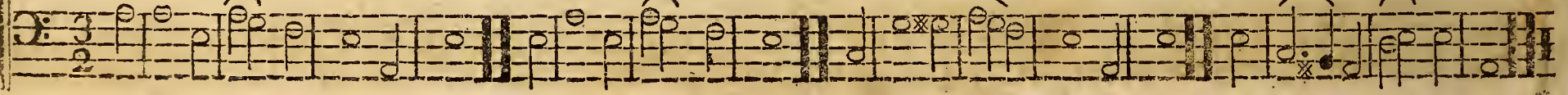


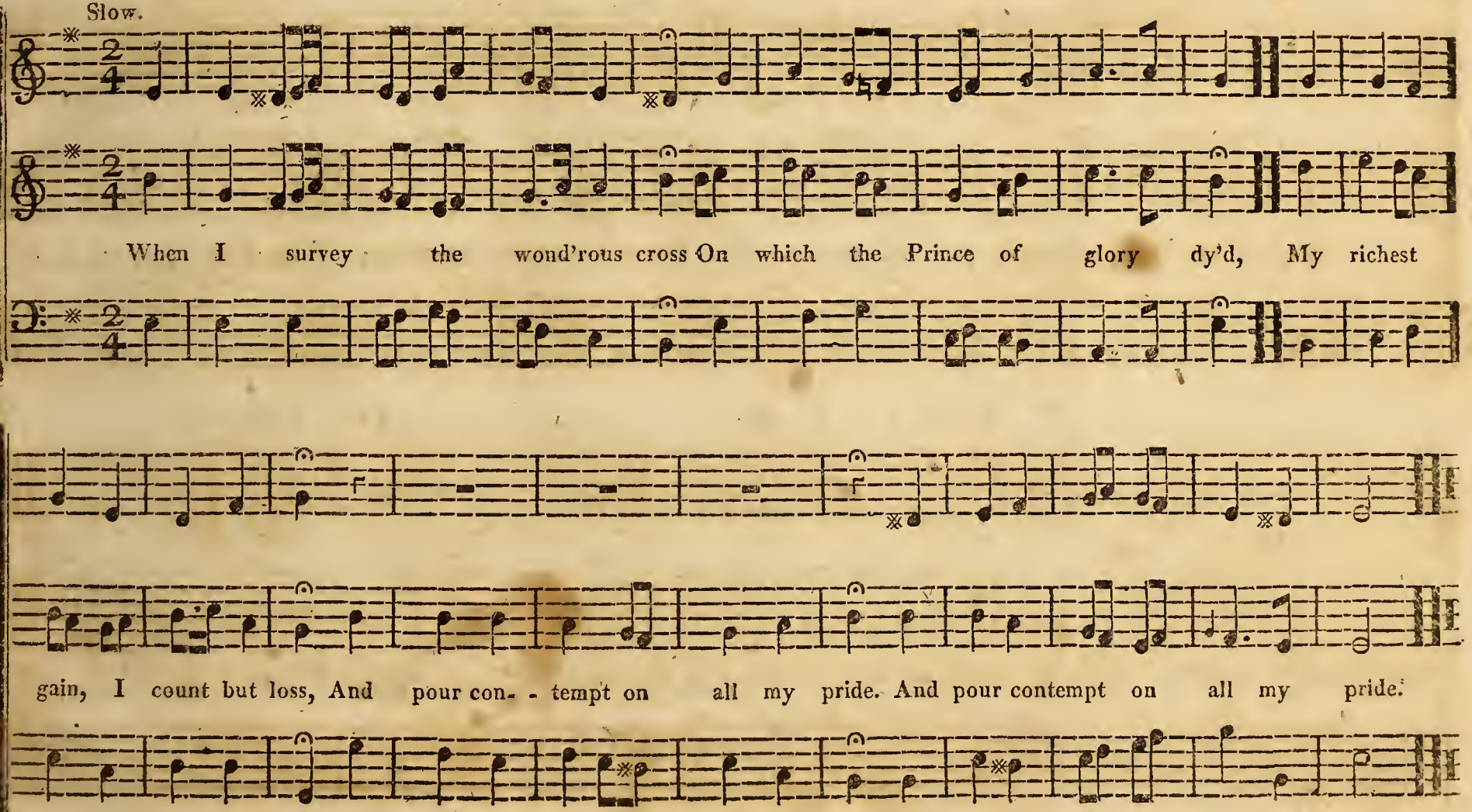
Thee we adore, eternal name, And humbly own to thee, How feeble is our mortal frame; What dying worms are we?

Buford. C. M. *Dr. Purcell.*



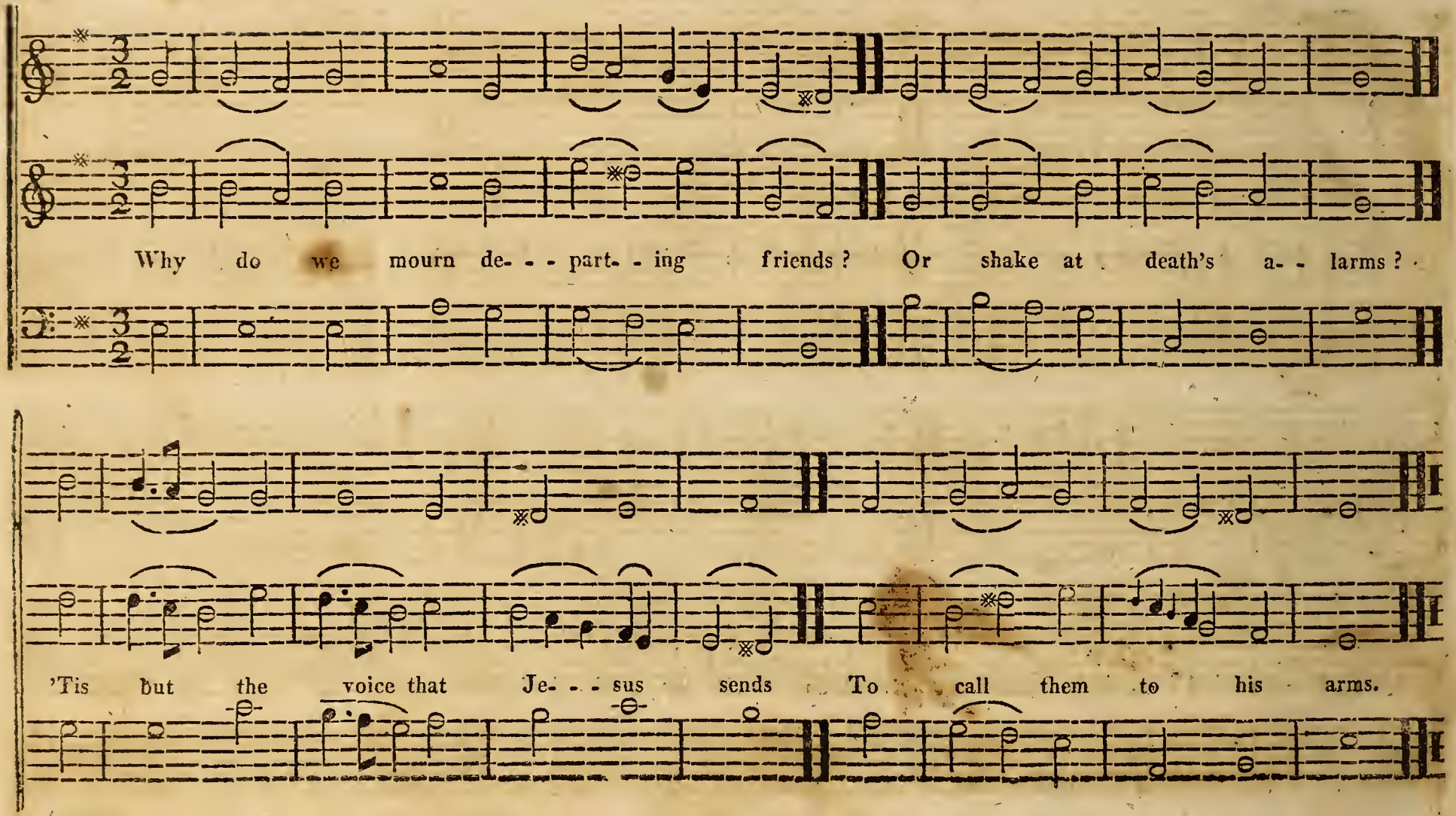
How shall the young secure their hearts And guard their lives from sin; Thy word the choicest rule imparts To keep the conscience clean.

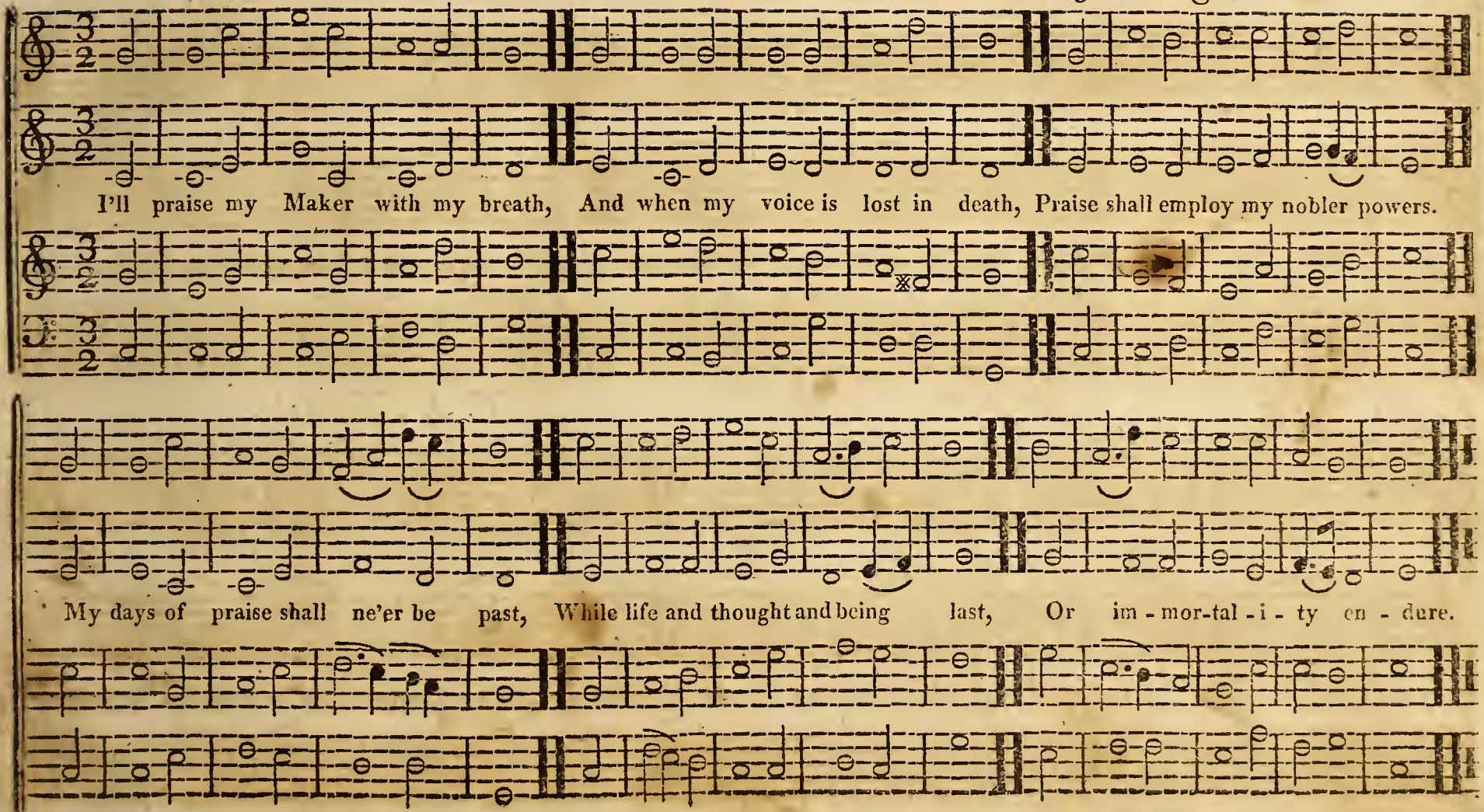



Slow.
When I survey the wond'rous cross On which the Prince of glory dy'd, My richest
gain, I count but loss, And pour con- - tempt on all my pride. And pour contempt on all my pride.

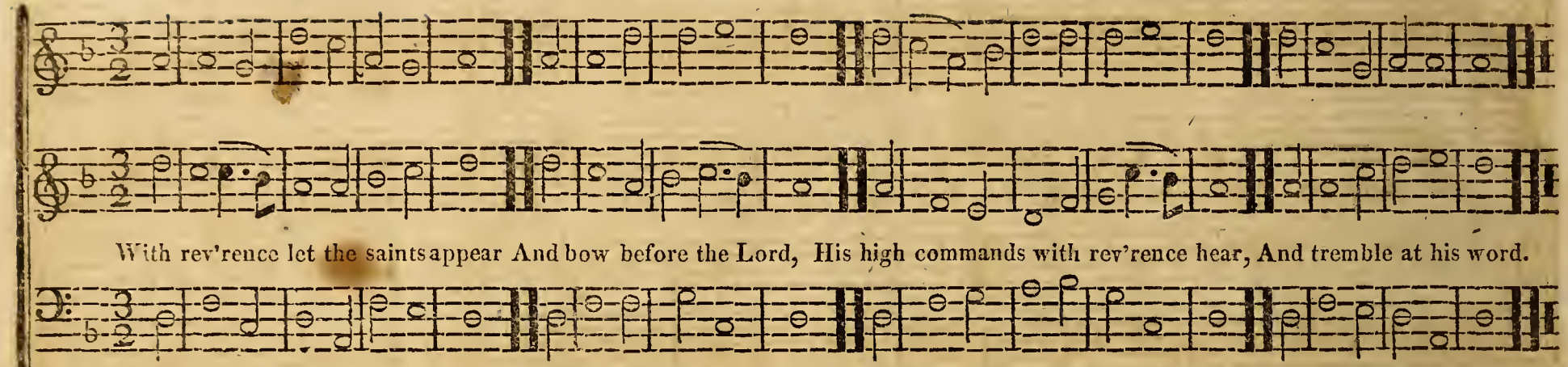
Carolina. C. M.

Coombs.

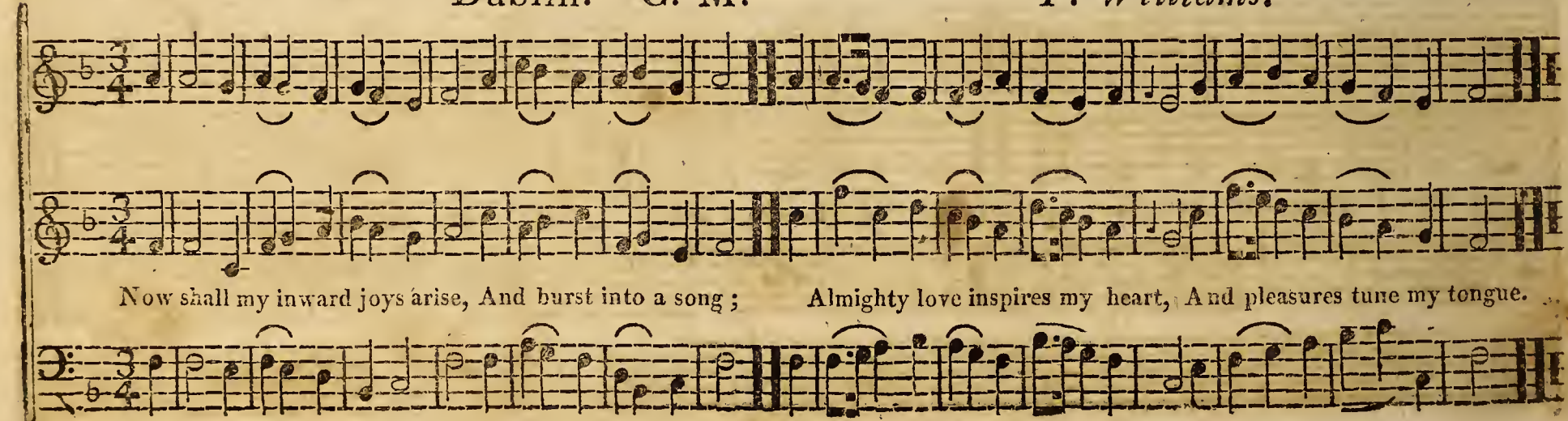


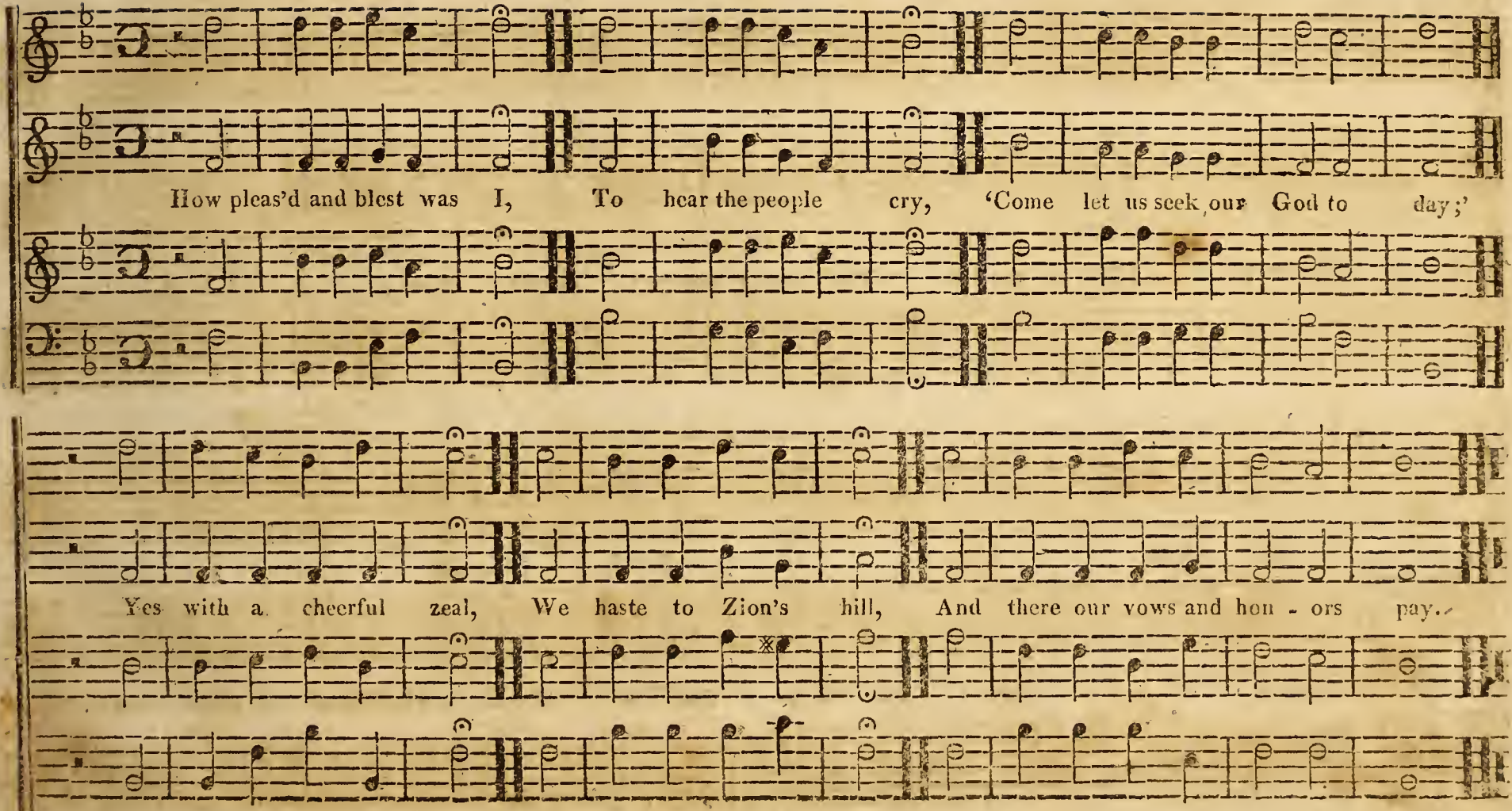

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers.
My days of praise shall ne'er be past, While life and thought and being last, Or im-mor-tal-i-ty en-dure.

Wantage. C. M. *A. Williams' Coll.*



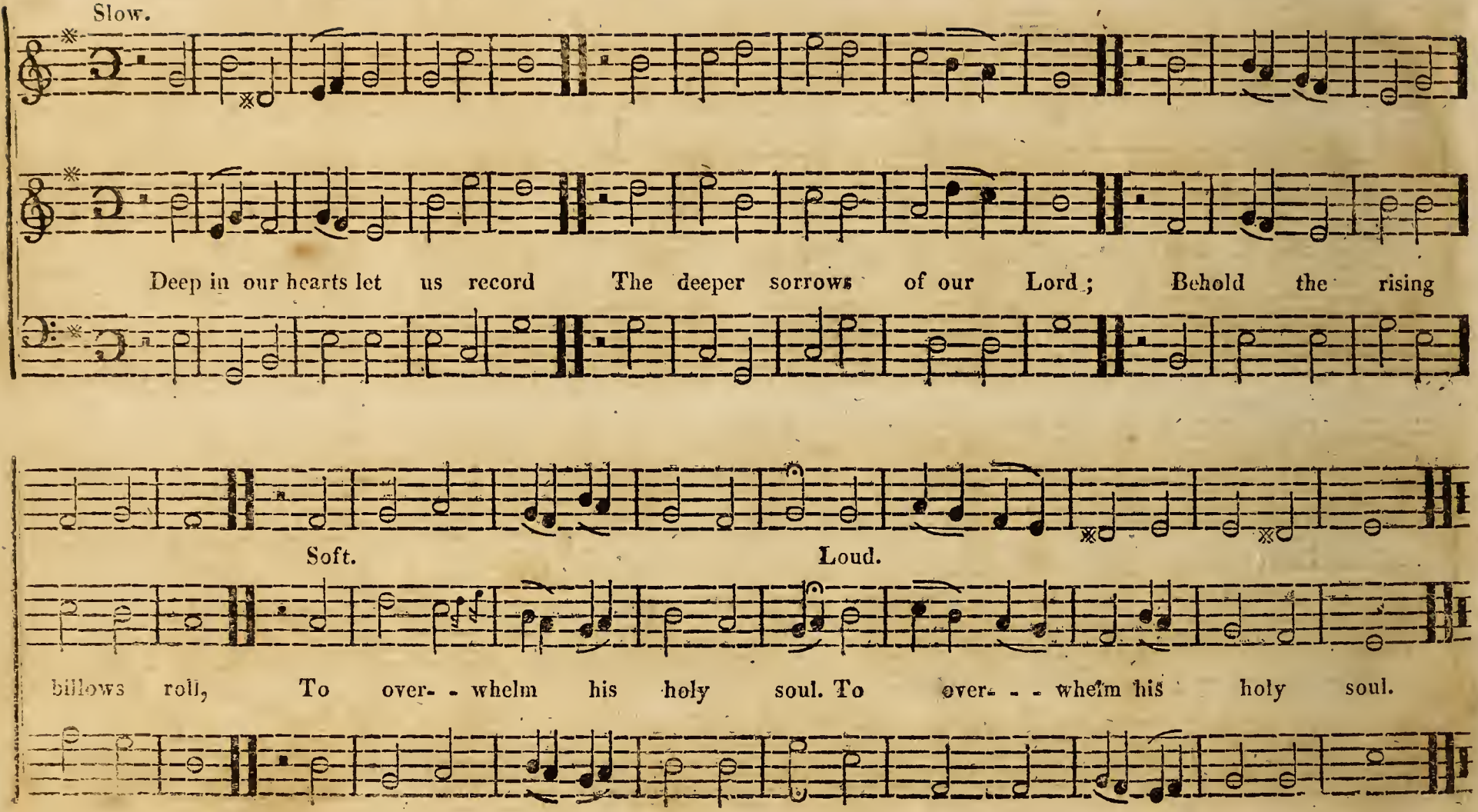
Dublin. C. M. *T. Williams.*

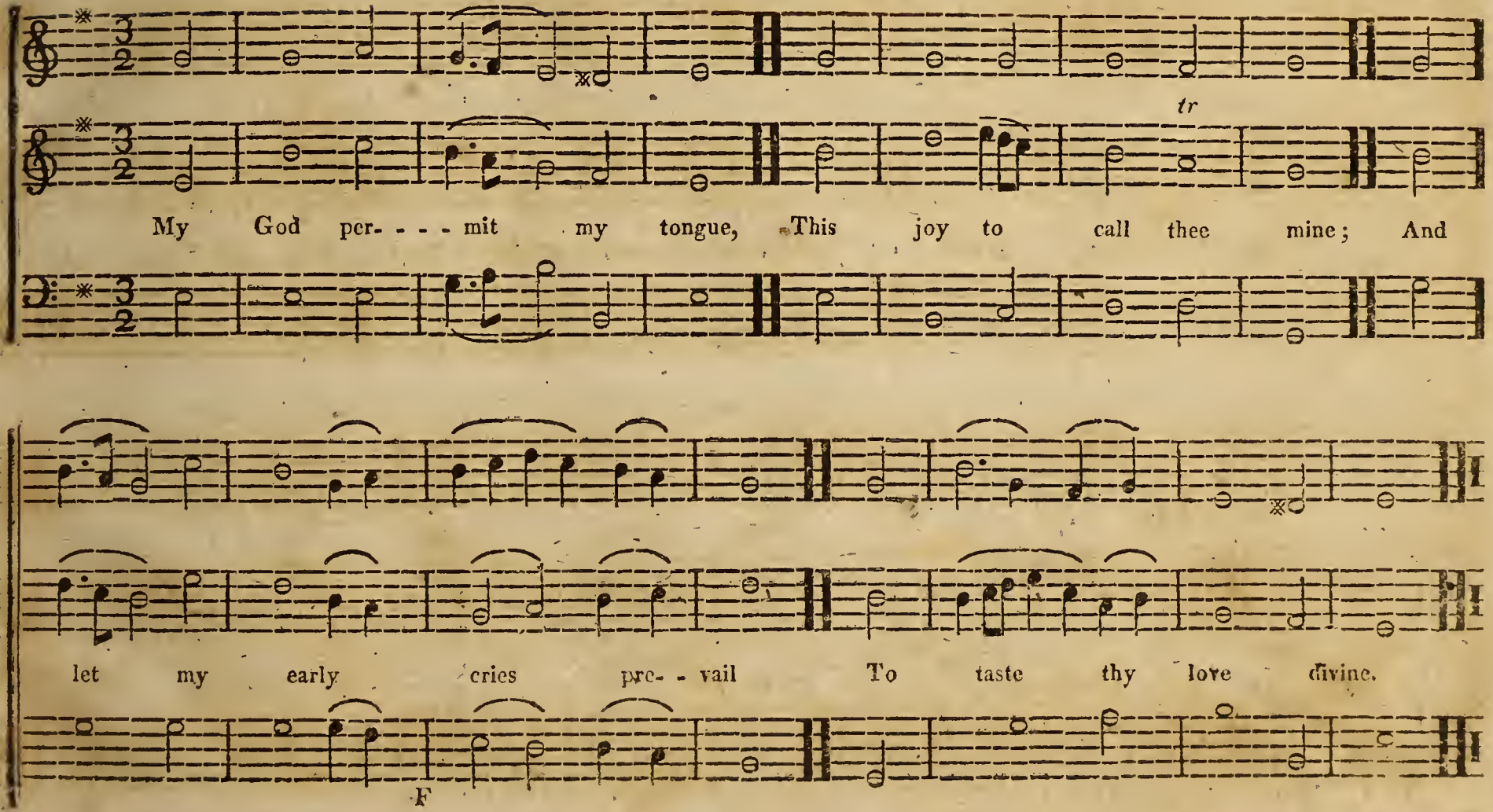



How pleas'd and blest was I, To hear the people cry, 'Come let us seek our God to day;'
Yes with a cheerful zeal, We haste to Zion's hill, And there our vows and hon - ors pay.

Limerick. L. M.

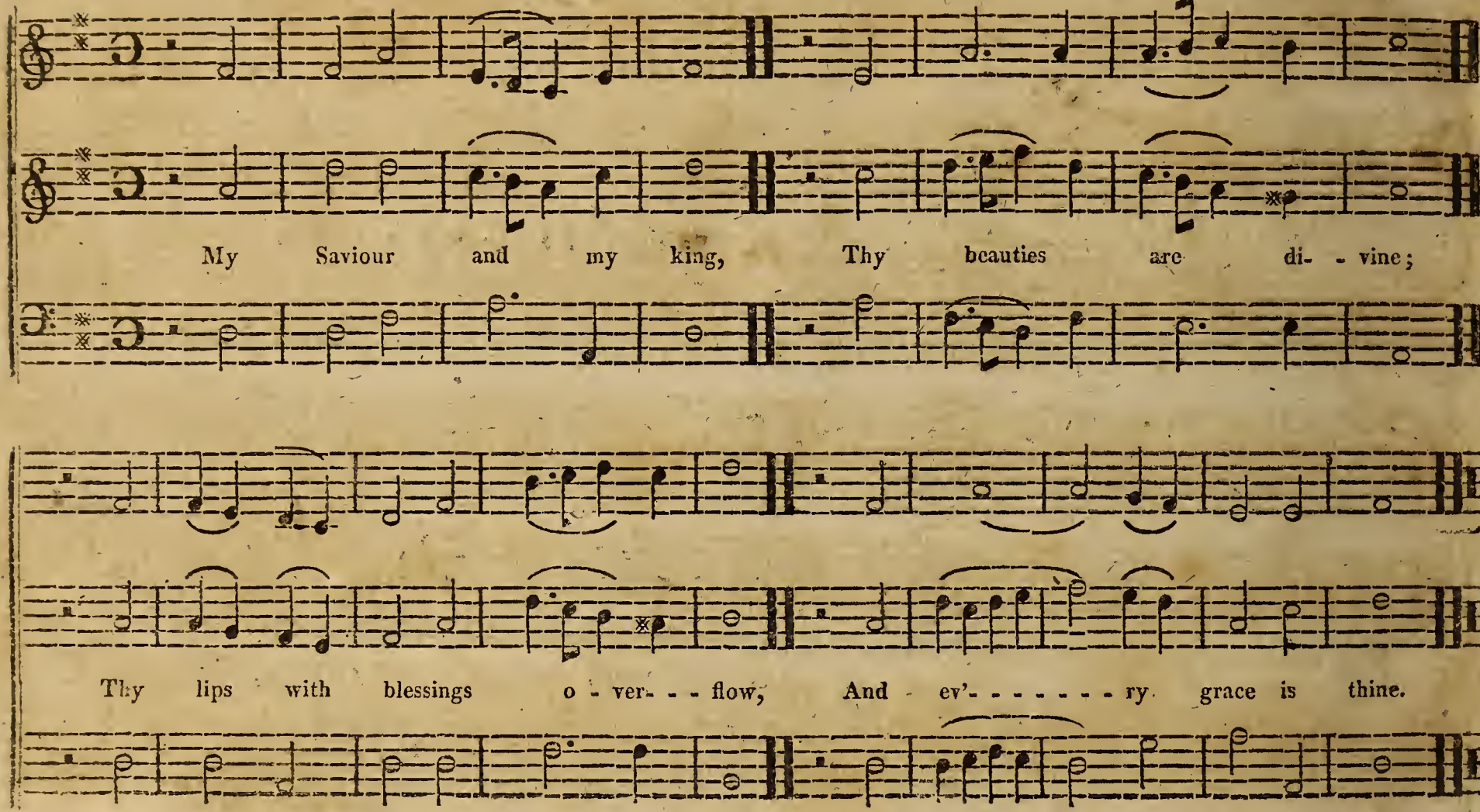
T. Williams' Coll.



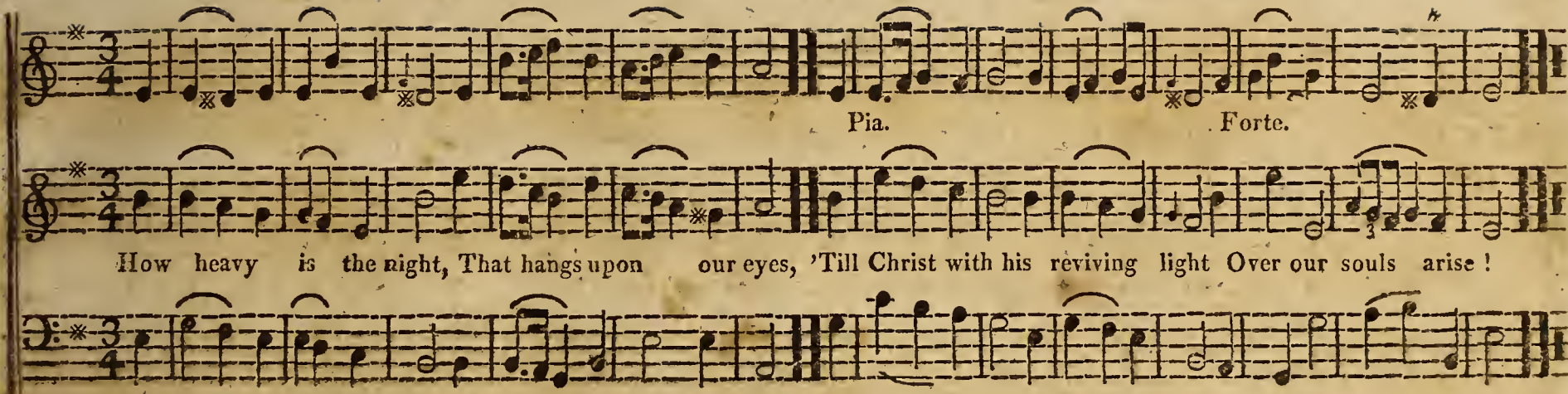

tr
My God per- - - - mit my tongue, This joy to call thee mine; And
let my early cries pre- - vail To taste thy love divine.
F

Flintshire. S. M.

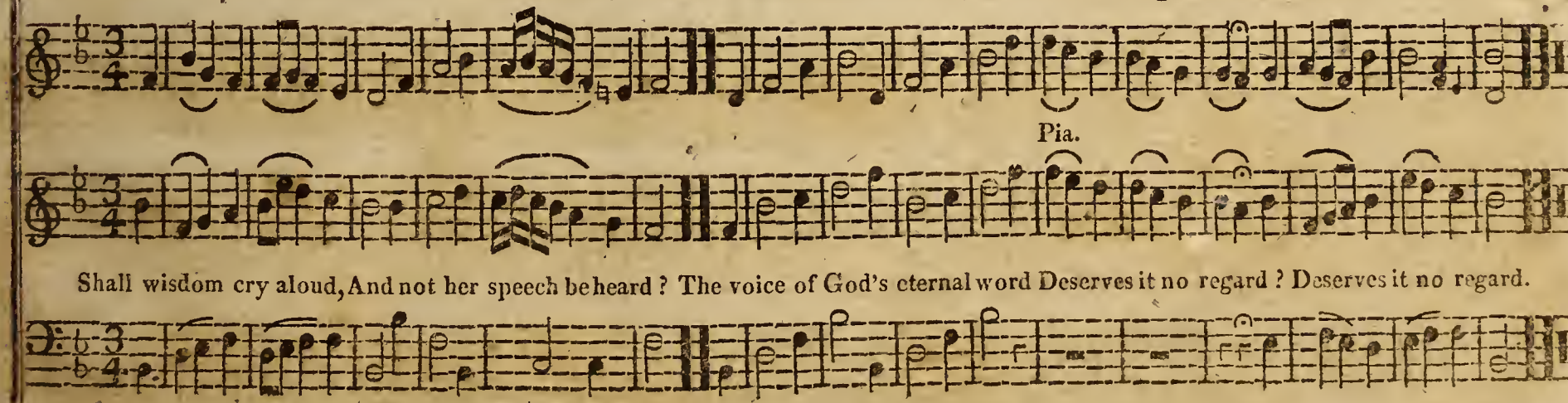
B. Cuzens.



Walton. S. M. *G. Breillat.*

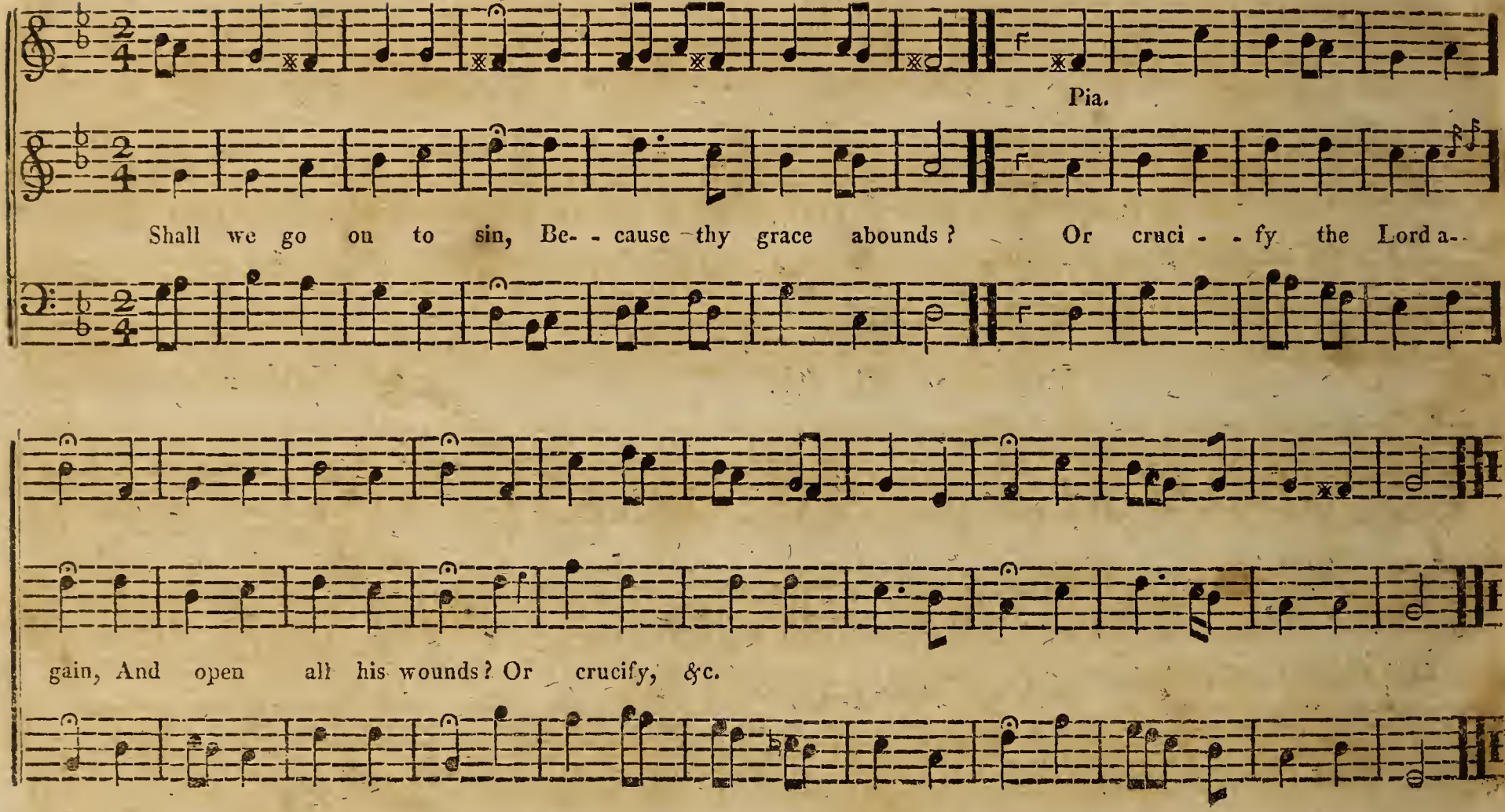


Froome. S. M. *J. Husband.*

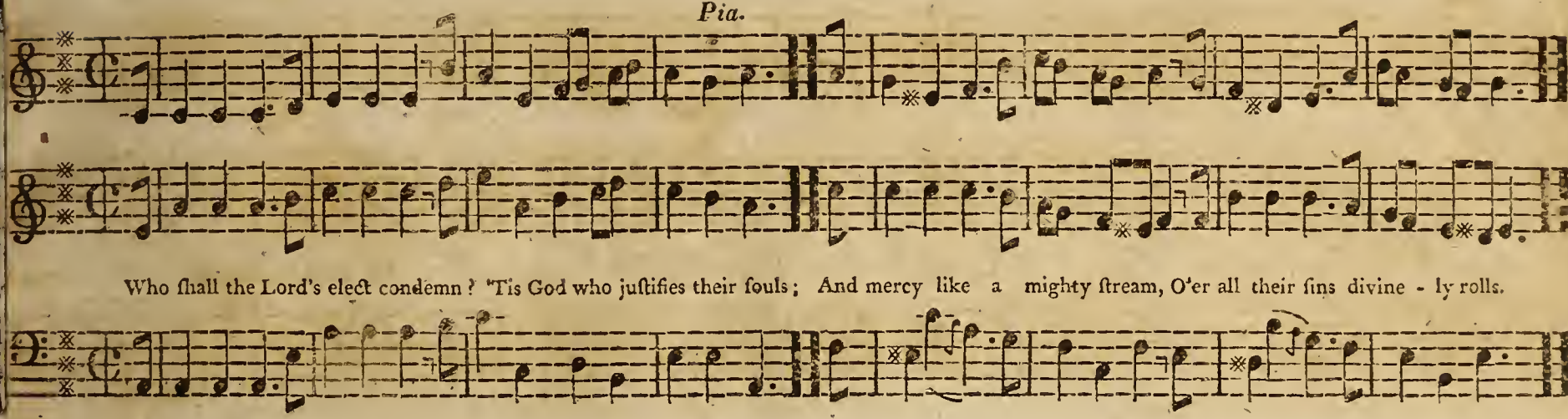


Zell. S. M. *German.*

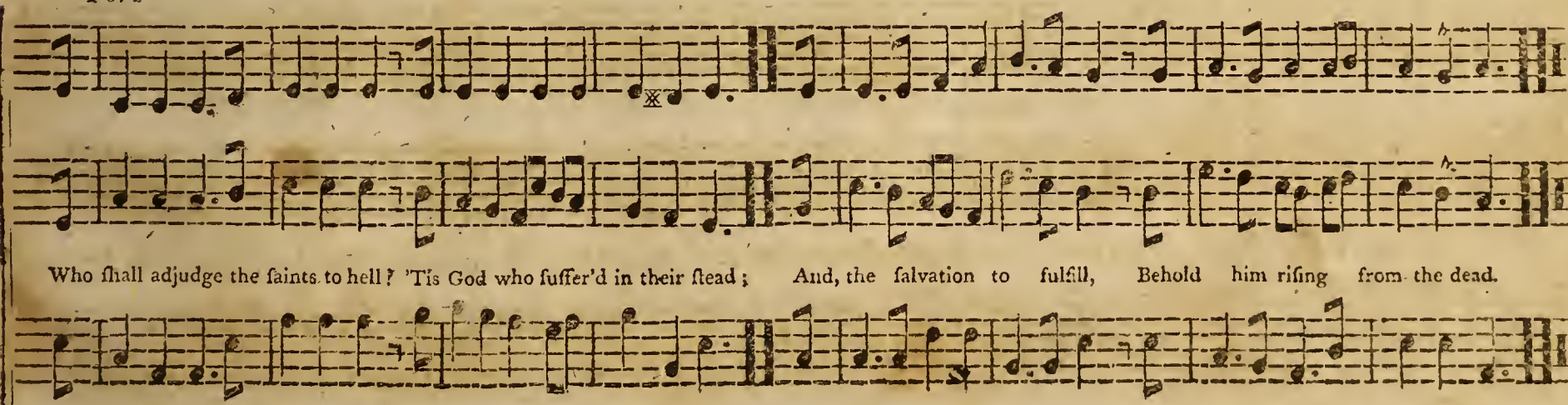
Slow.

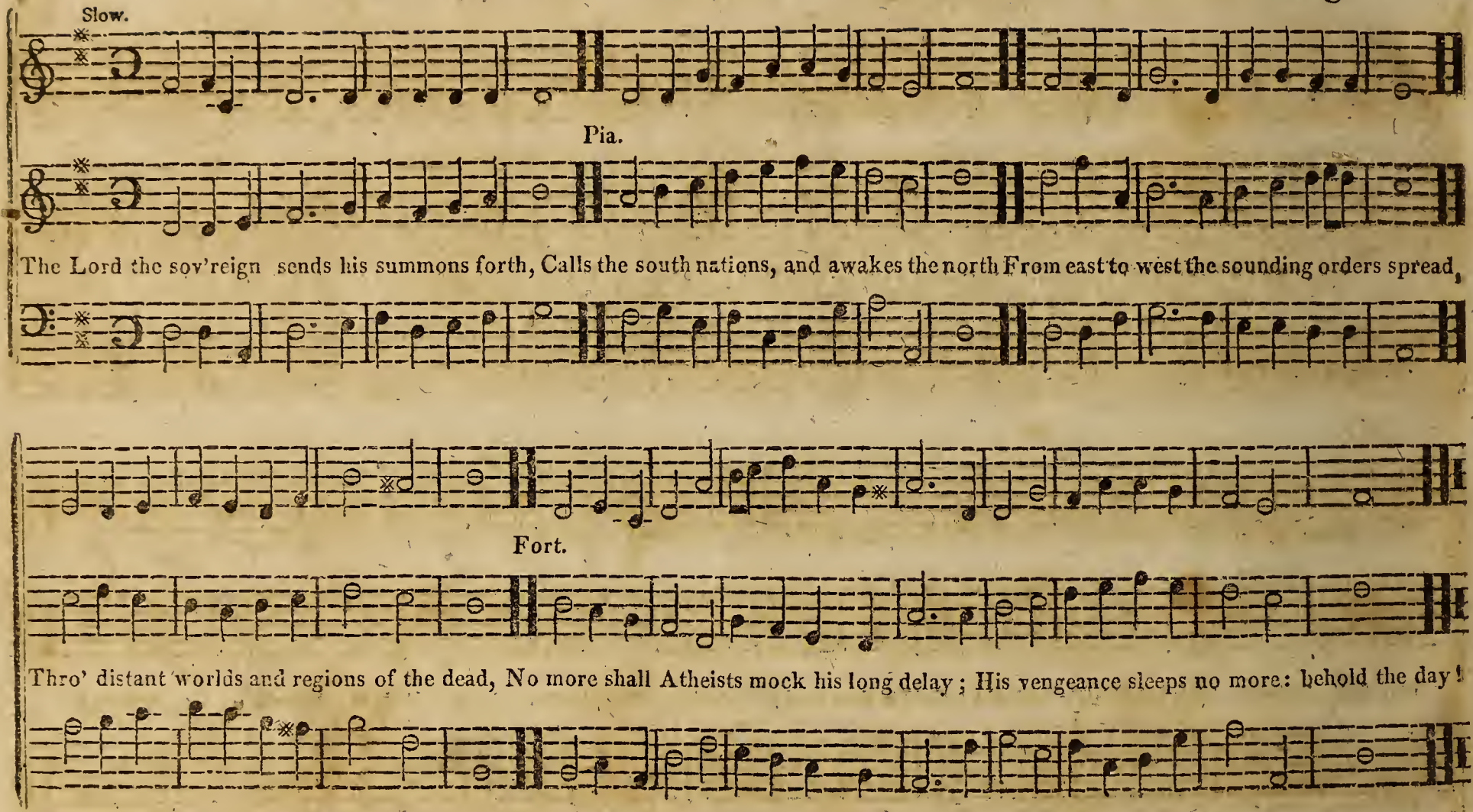


Pia.

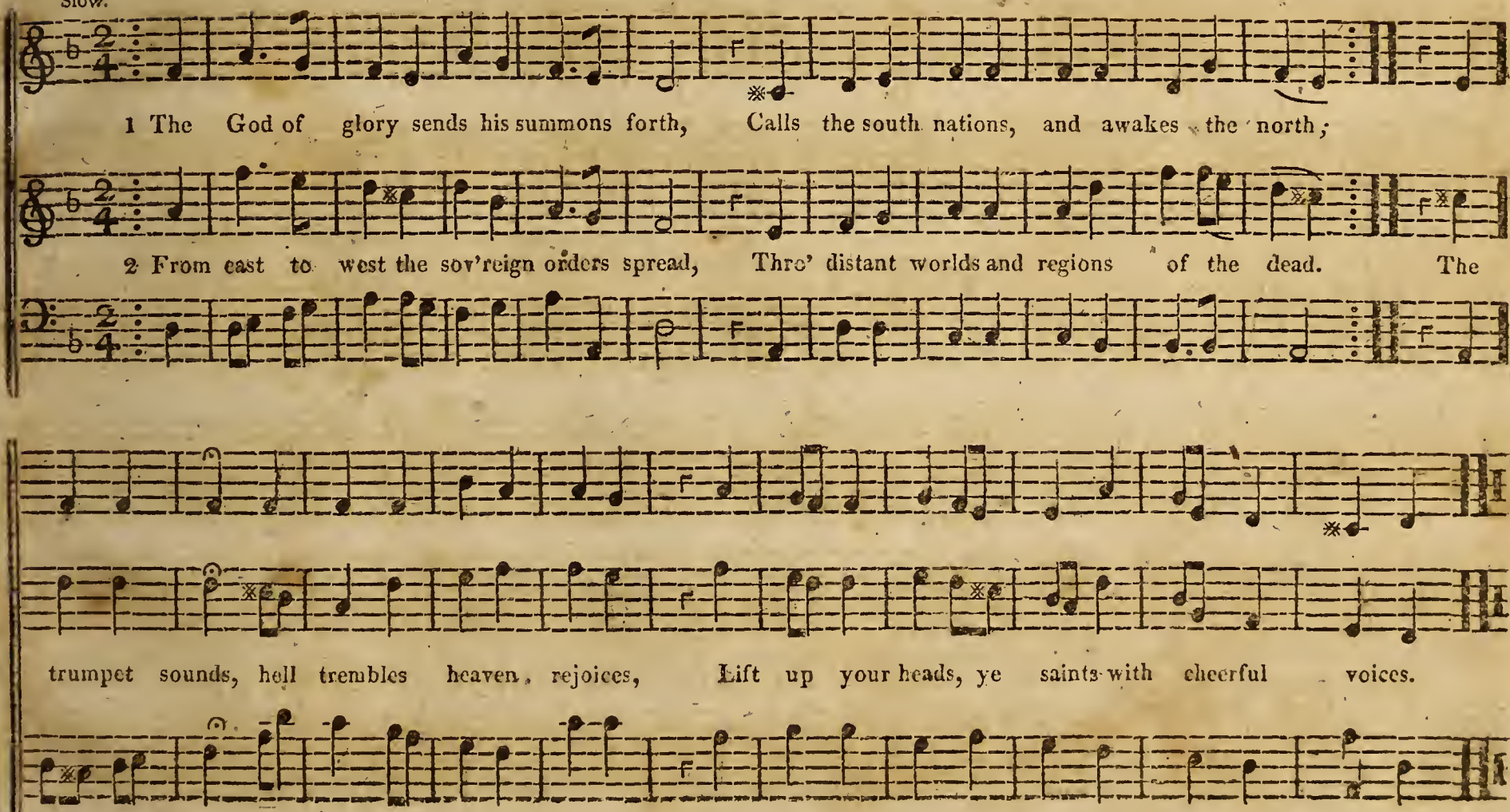

Who ſhall the Lord's elect condemn? 'Tis God who juſtifies their ſouls; And mercy like a mighty ſtream, O'er all their ſins divine - ly rolls.

For.


Who ſhall adjudge the ſaints to hell? 'Tis God who ſuffer'd in their ſtead; And, the ſalvation to fulfill, Behold him riſing from the dead.

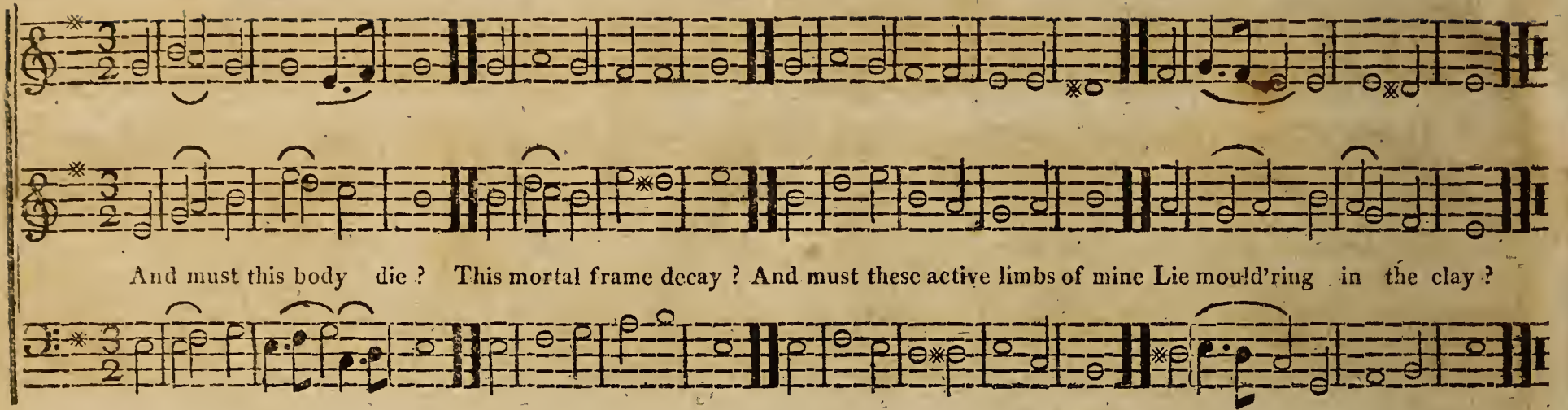

Slow.
Pia.
The Lord the sov'reign sends his summons forth, Calls the south nations, and awakes the north From east to west the sounding orders spread,
Fort.
Thro' distant worlds and regions of the dead, No more shall Atheists mock his long delay; His vengeance sleeps no more: behold the day!

Slow.


1 The God of glory sends his summons forth, Calls the south nations, and awakes the north;
2 From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead. The
trumpet sounds, hell trembles heaven rejoices, Lift up your heads, ye saints with cheerful voices.

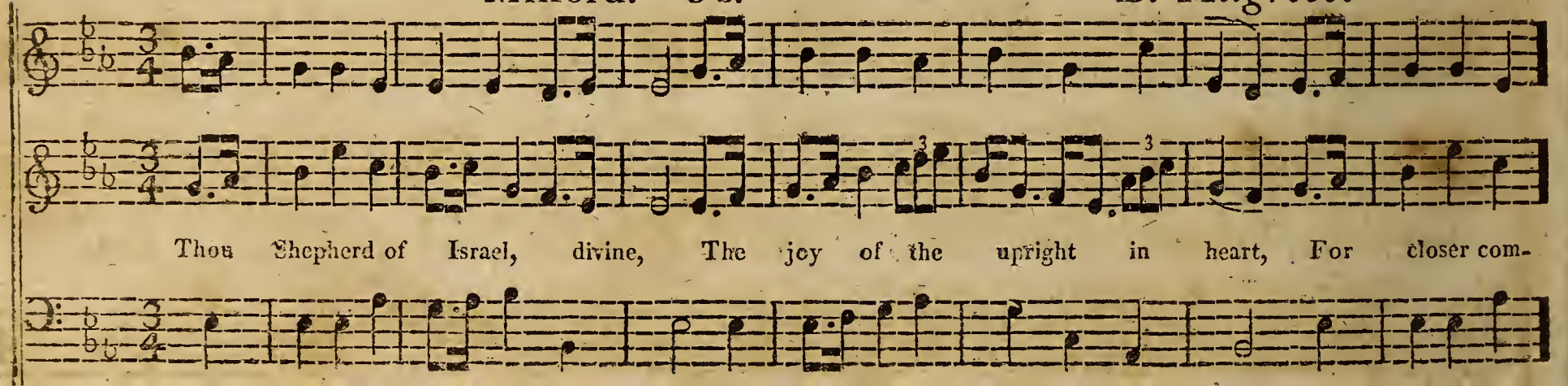
Barton. S. M.

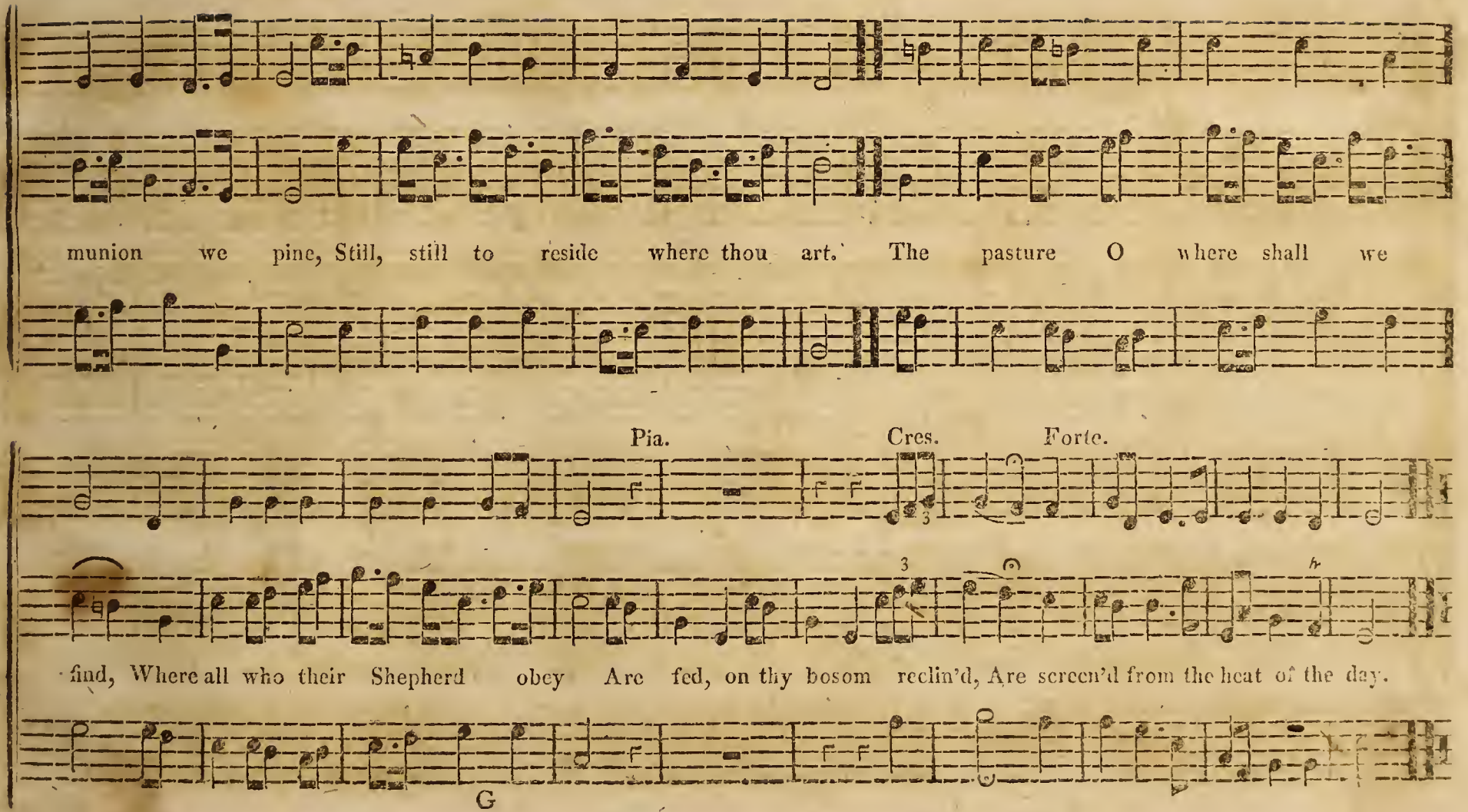
B. Cuzens.



Milford. 8's.

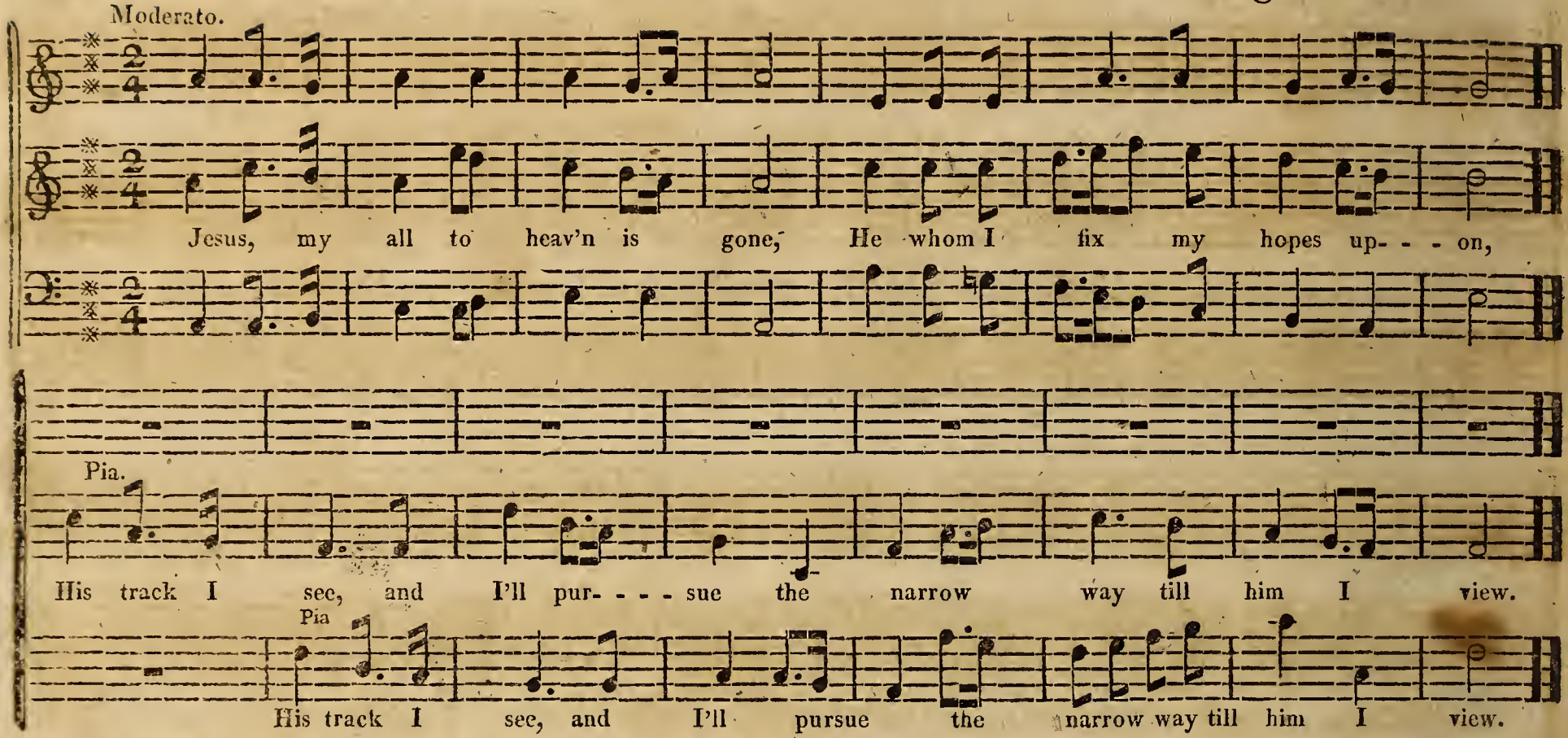
B. Milgrove.




munion we pine, Still, still to reside where thou art. The pasture O where shall we
Pia.
Cres.
Forte.
find, Where all who their Shepherd obey Are fed, on thy bosom reclin'd, Are screen'd from the heat of the day.
G

Bicester. L. M.

Milgrove.

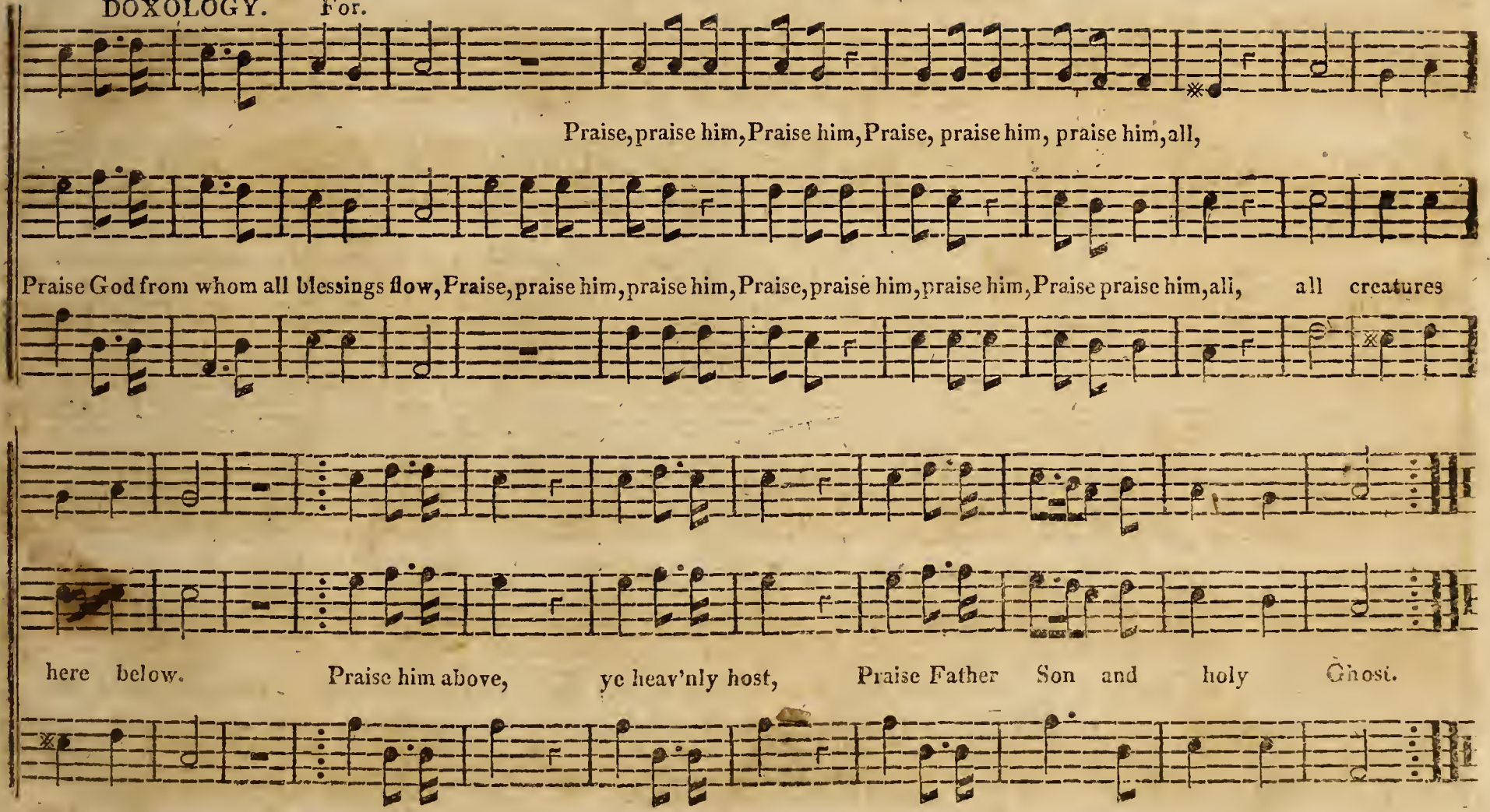


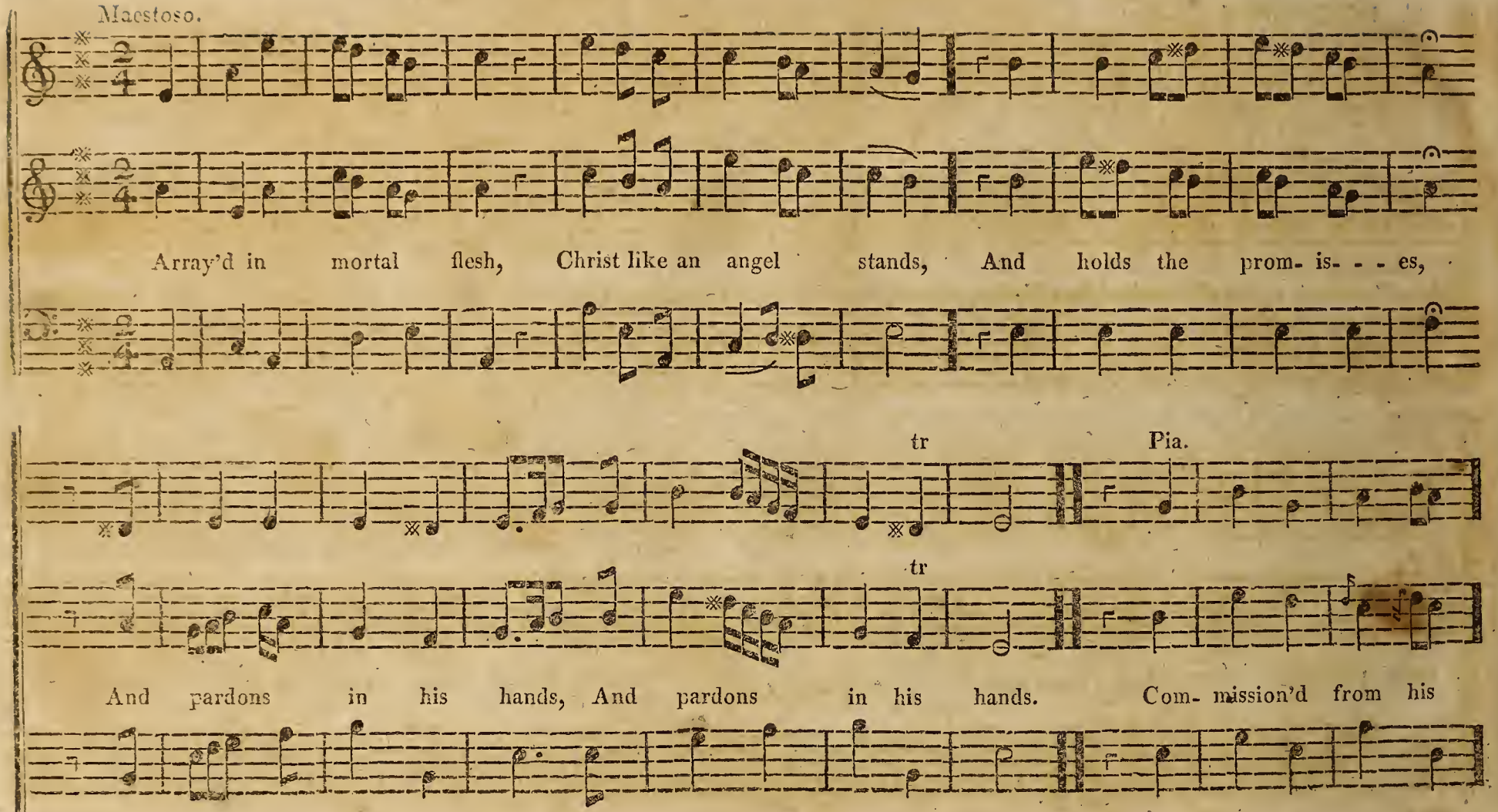
2 The way the holy prophets went,
The road that leads from baniſhment,
The King's highway of holineſs
I'll go, for all his paths are peace.

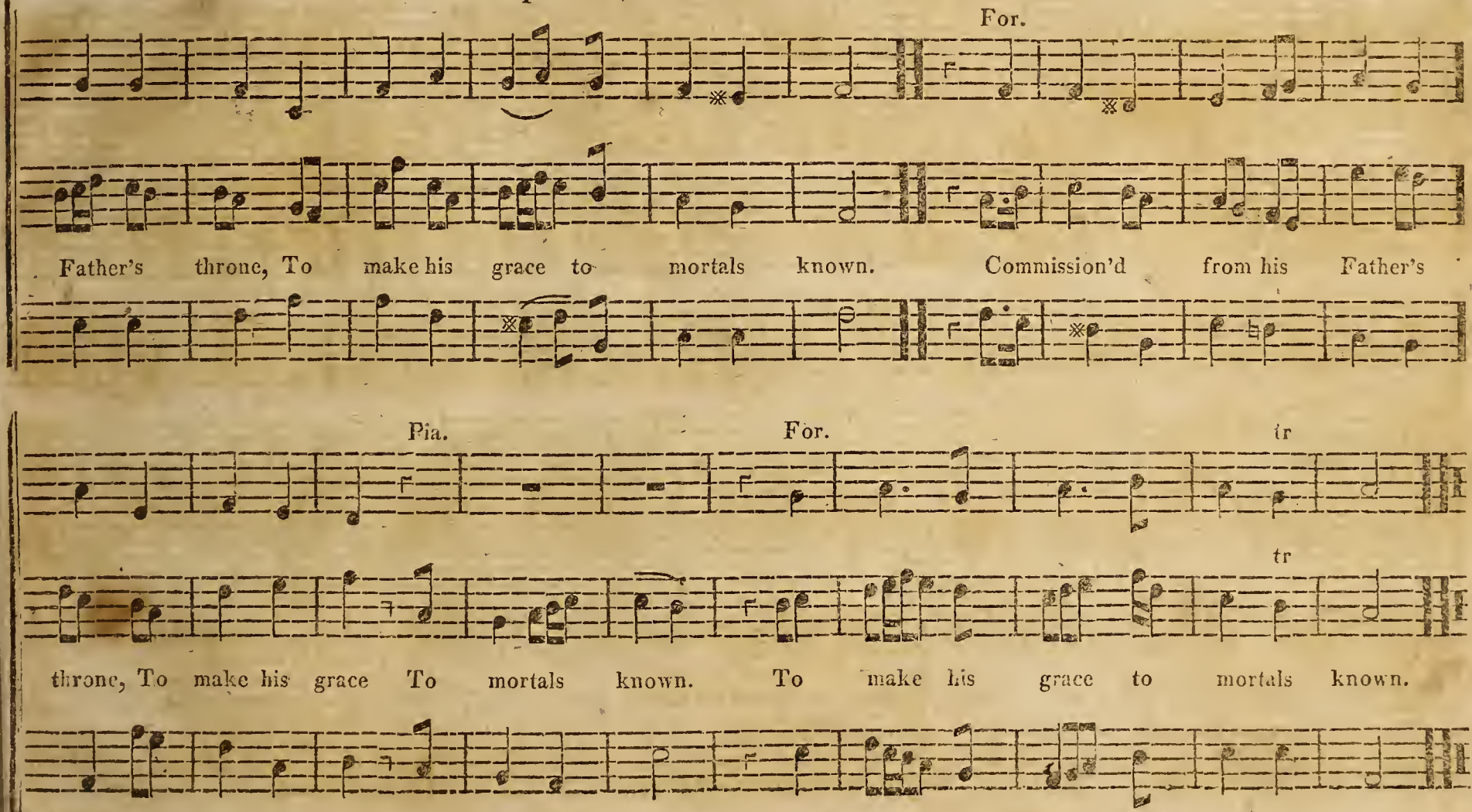
3 This is the way I long have ſought,
And mourn'd becauſe I found it not;
My grief, my burthen long has been,
Becauſe I could not ceaſe from ſin.

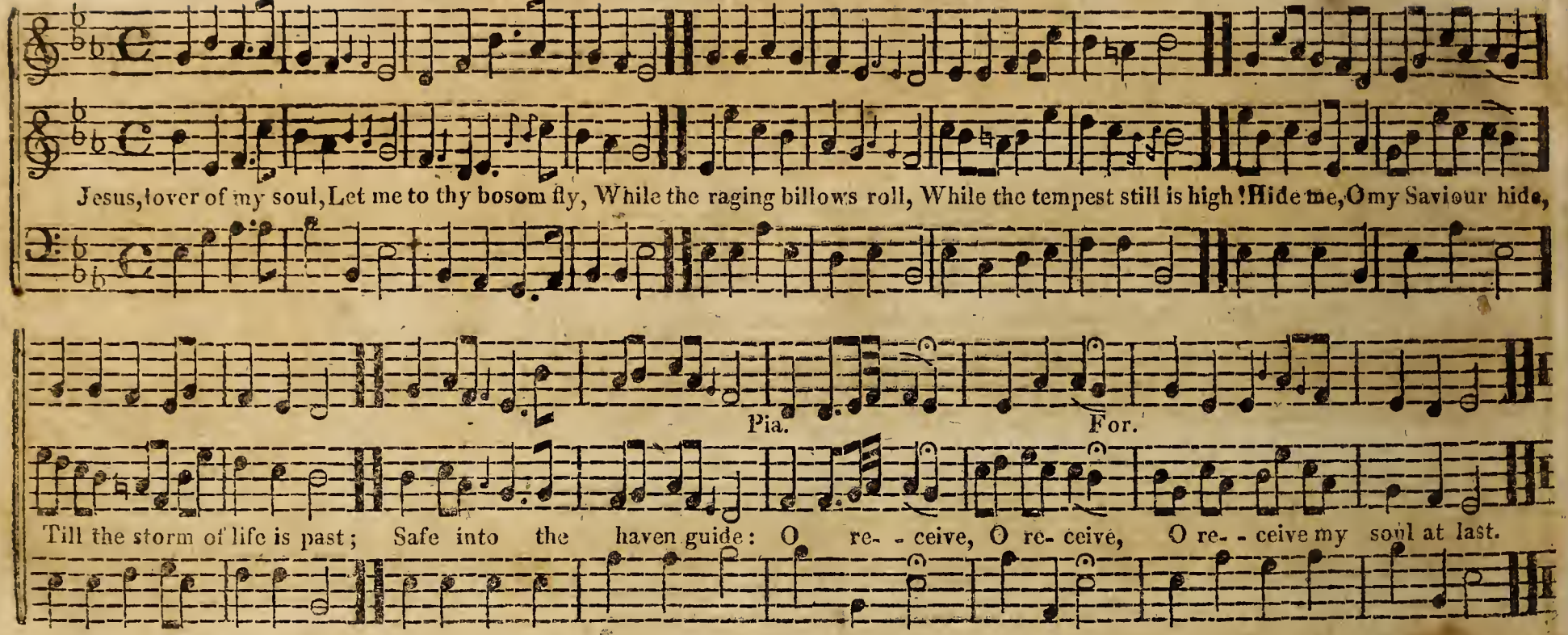
4 The more I ſtrove againſt its power,
I ſinn'd and ſtumbled but the more,
'Till late I heard my Saviour ſay,
Come hither Soul, "I am the way."

DOXOLOGY. For.




Maestoso.
Array'd in mortal flesh, Christ like an angel stands, And holds the prom- is- - - es,
tr
Pia.
tr
And pardons in his hands, And pardons in his hands. Com- mission'd from his

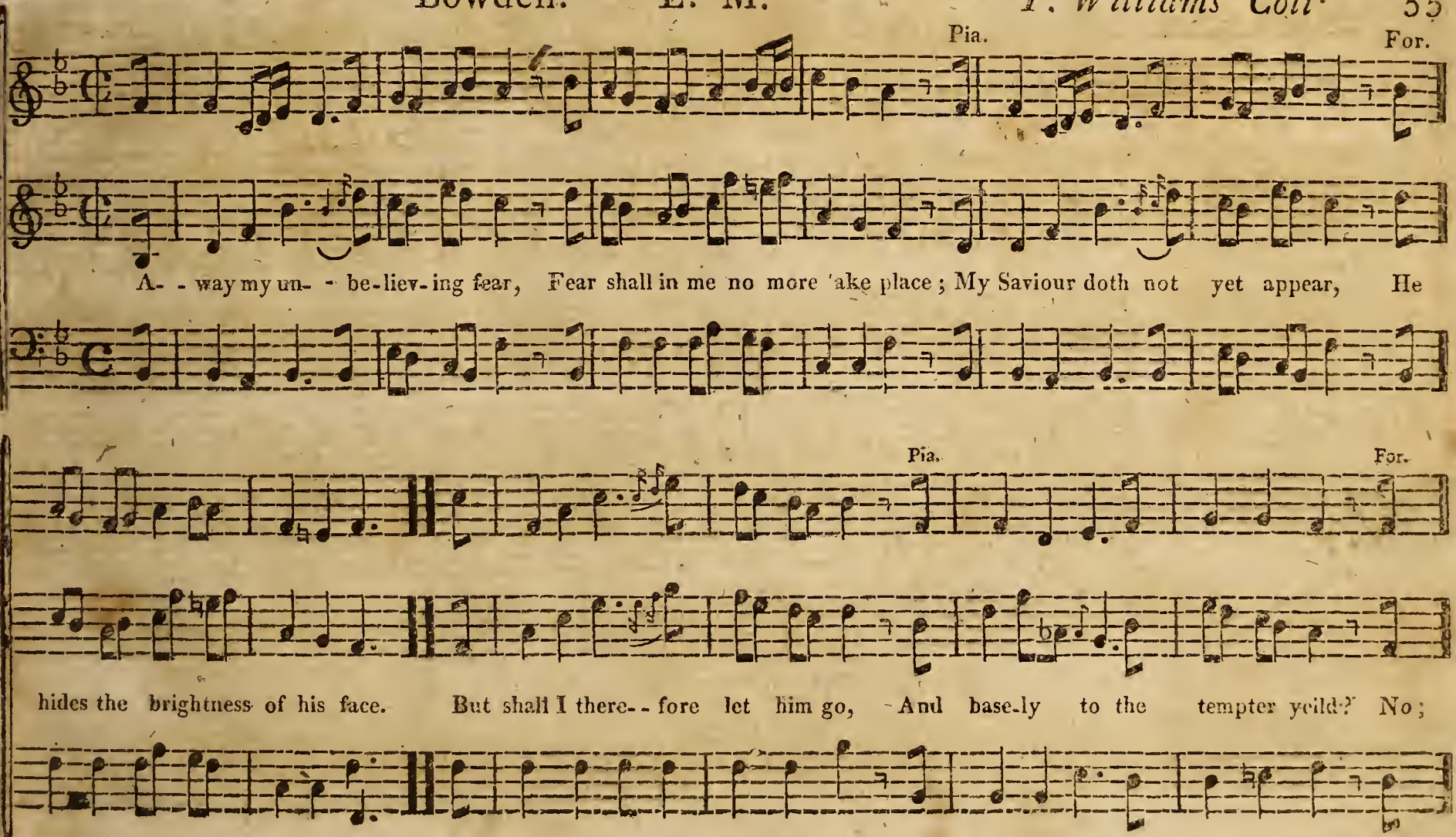

For.
Father's throne, To make his grace to mortals known. Commission'd from his Father's
Pia.
For.
tr
tr
throne, To make his grace To mortals known. To make his grace to mortals known.



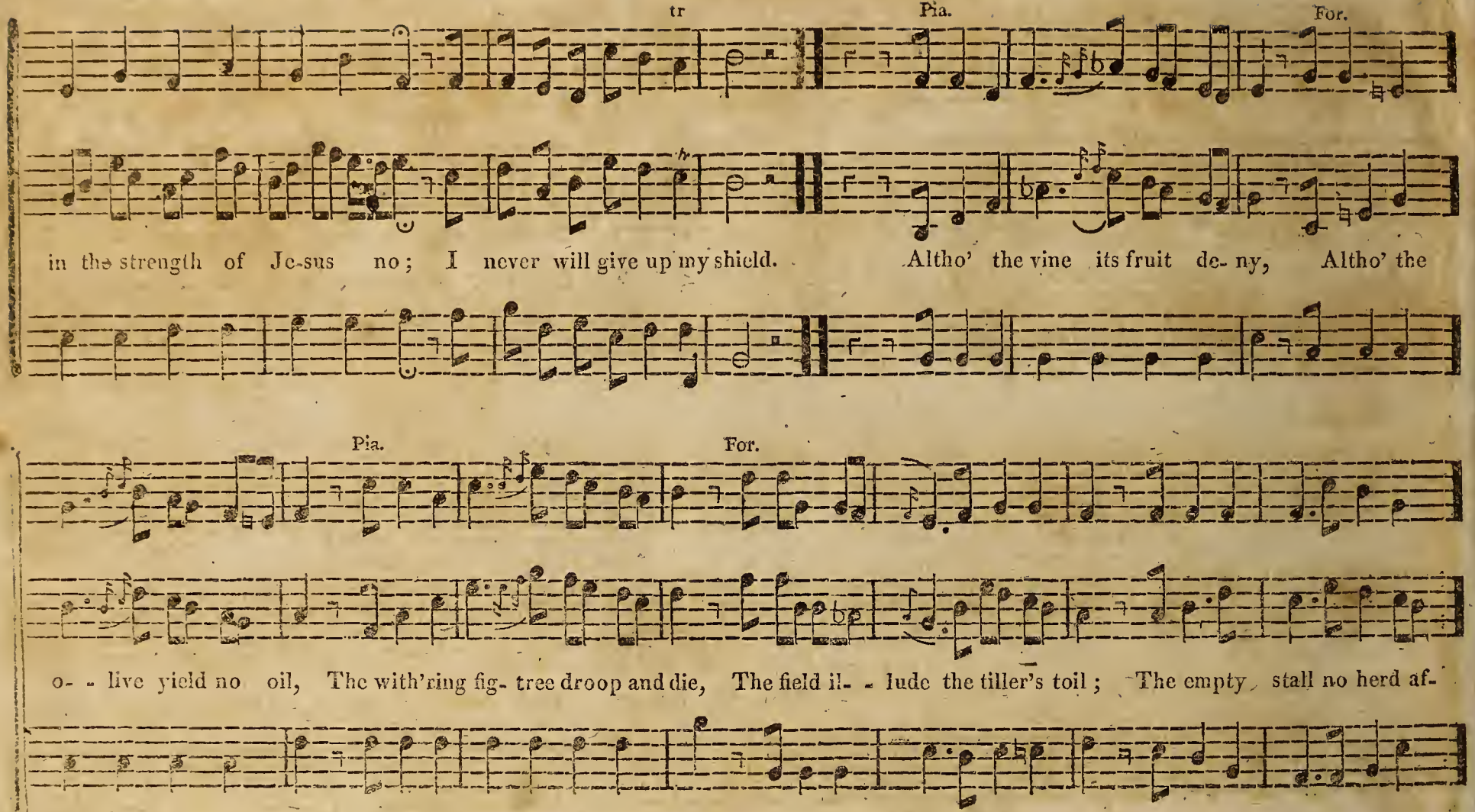
2 Other refuge have I none,
Hangs my helpleſs ſoul on thee:
Leave ah! leave me not alone,
Still ſupport and comfort me;
All my truſt on thee is ſtay'd,
All my help from thee I bring:
Cover my defenceleſs head,
With the ſhadow of thy wing.

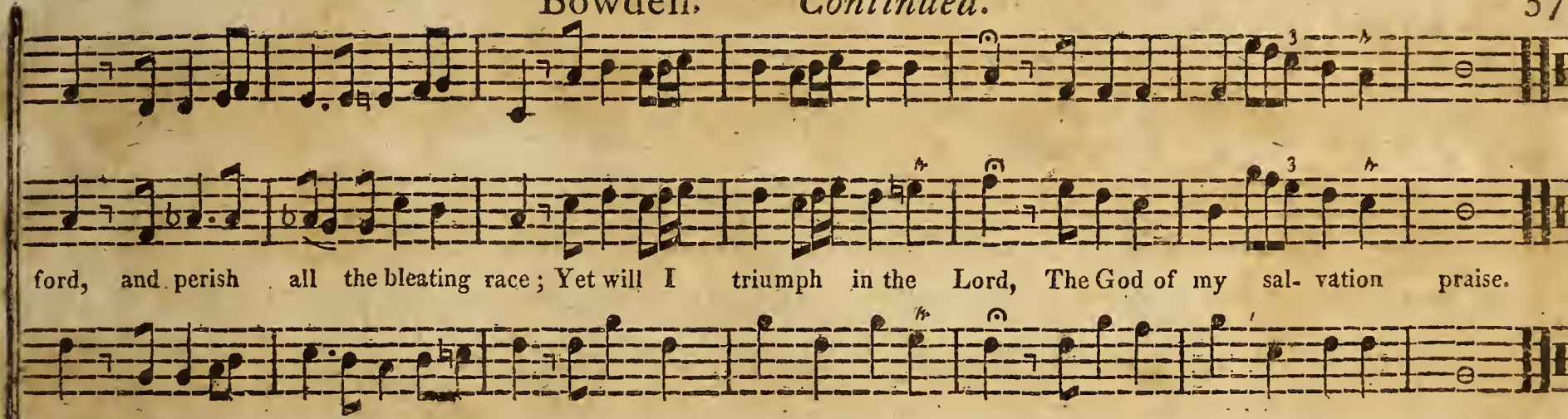
3 Thou, O Chriſt, art all I want;
All in All in thee I find;
Raiſe the fallen, cheer the faint,
Heal the ſick, and lead the blind;
Juſt and holy is thy name,
I am all unrighteouſneſs,
Vile and full of ſin I am,
Thou art full of truth and grace.

4 Plenteous grace with thee is found,
Grace to pardon all my ſin;
Let the healing ſtreams abound:
Make and keep me pure within,
Thou of life the fountain art,
Freely let me take of thee;
Spring thou up within my heart,
Riſe to all eternity.


Pia.
For.
A- - way my un- - be-liev-ing fear, Fear shall in me no more take place; My Saviour doth not yet appear, He
Pia.
For.
hides the brightness of his face. But shall I there- - fore let him go, And base-ly to the tempter yeild? No;

Bowden. *Continued.*





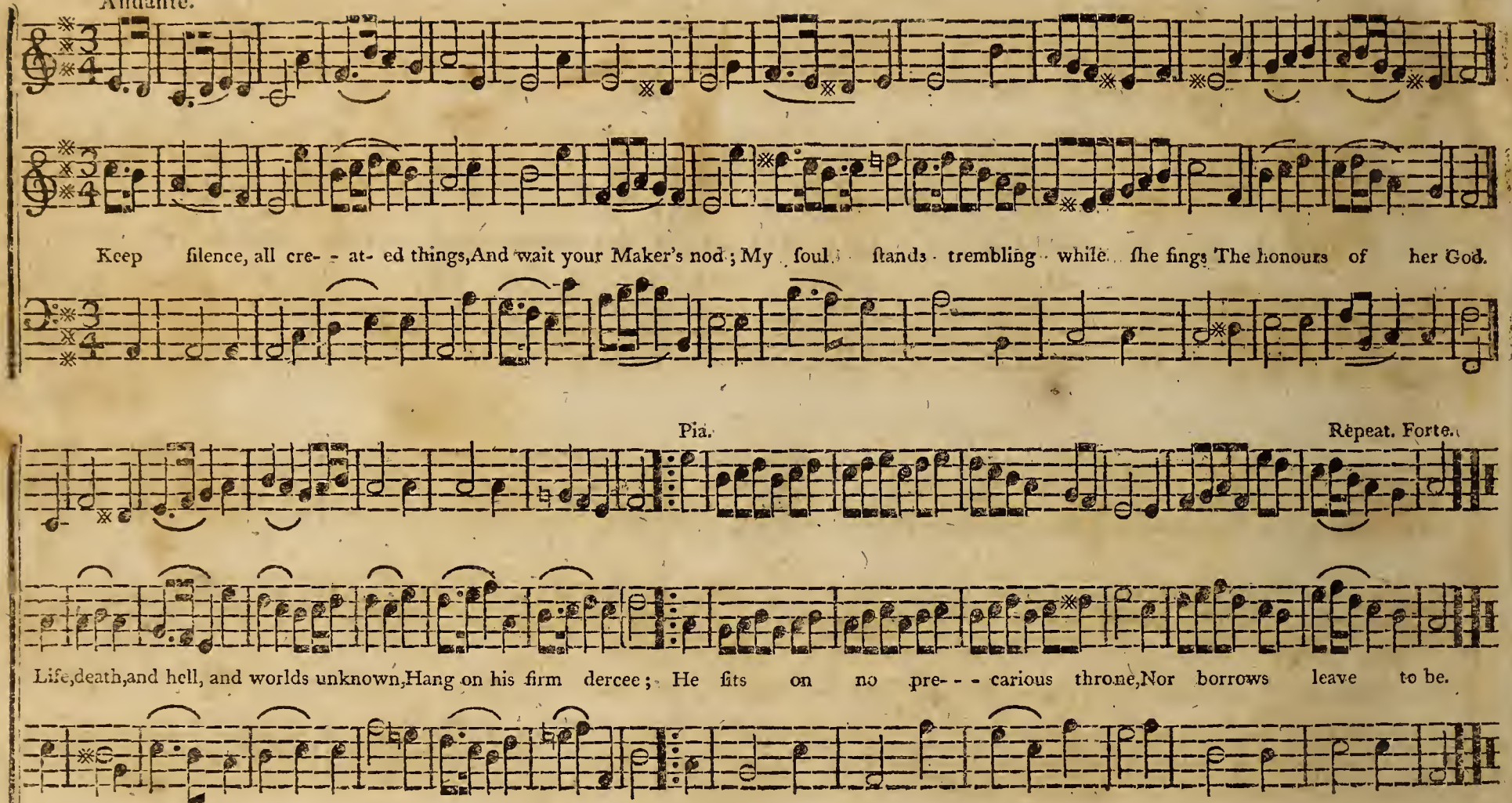
3 Away, each unbelieving fear,
Let fear to cheering hope give place;
My Saviour will at length appear,
And ſhow the brightneſs of his face;
Tho' now my proſpects all be croſt,
My blooming hopes cut off I ſee,
Still will I in my Jeſus truſt,
Whoſe boundleſs love can reach to me.

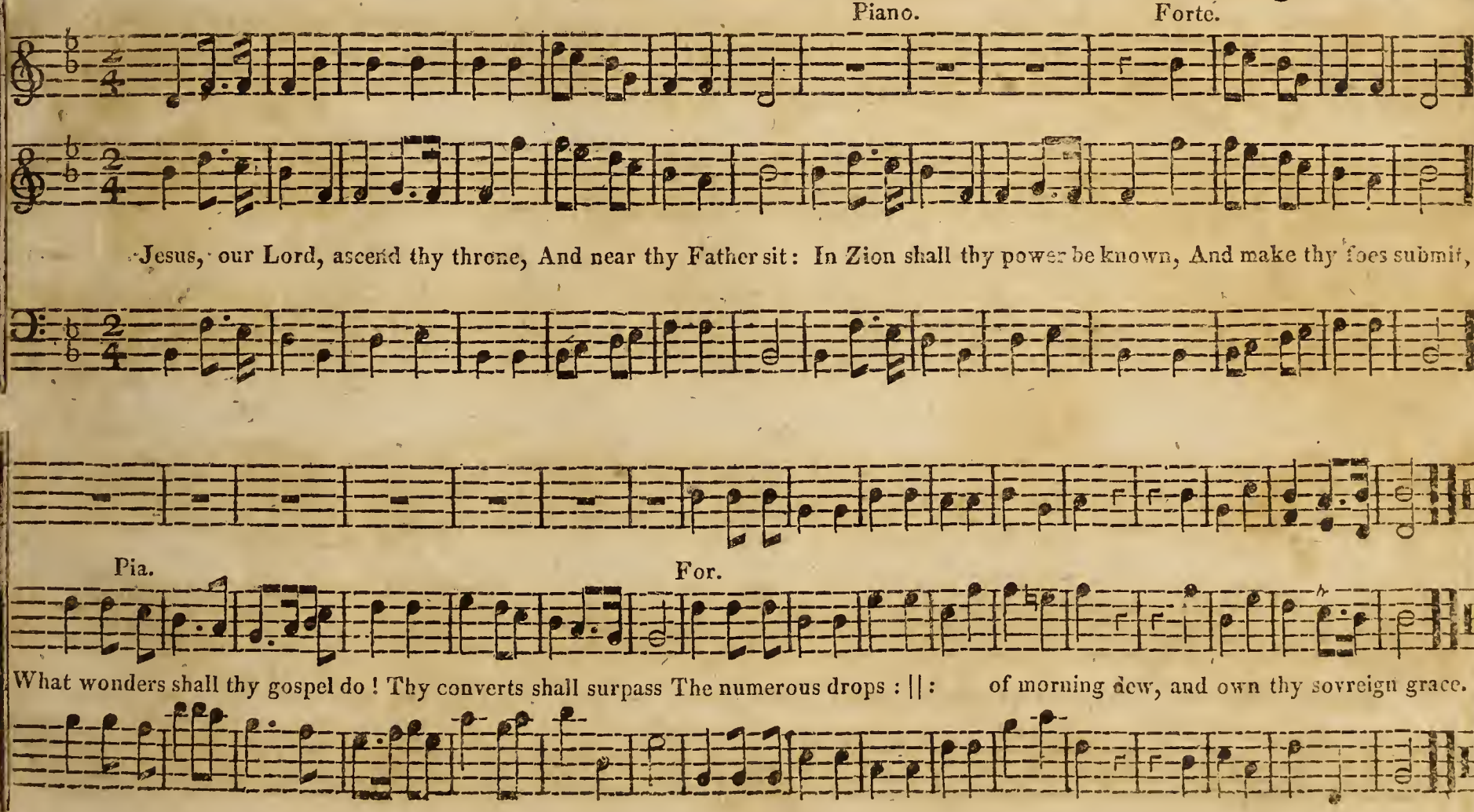
4 In hope, believing againſt hope,
His promis'd mercy will I claim;
His gracious word ſhall bear me up,
To ſeek ſalvation in his name:
Soon my dear ſaviour, bring it nigh!
My ſoul ſhall then outſtrip the wind,
On wings of love mount up on high!
And leave the world and ſin behind.

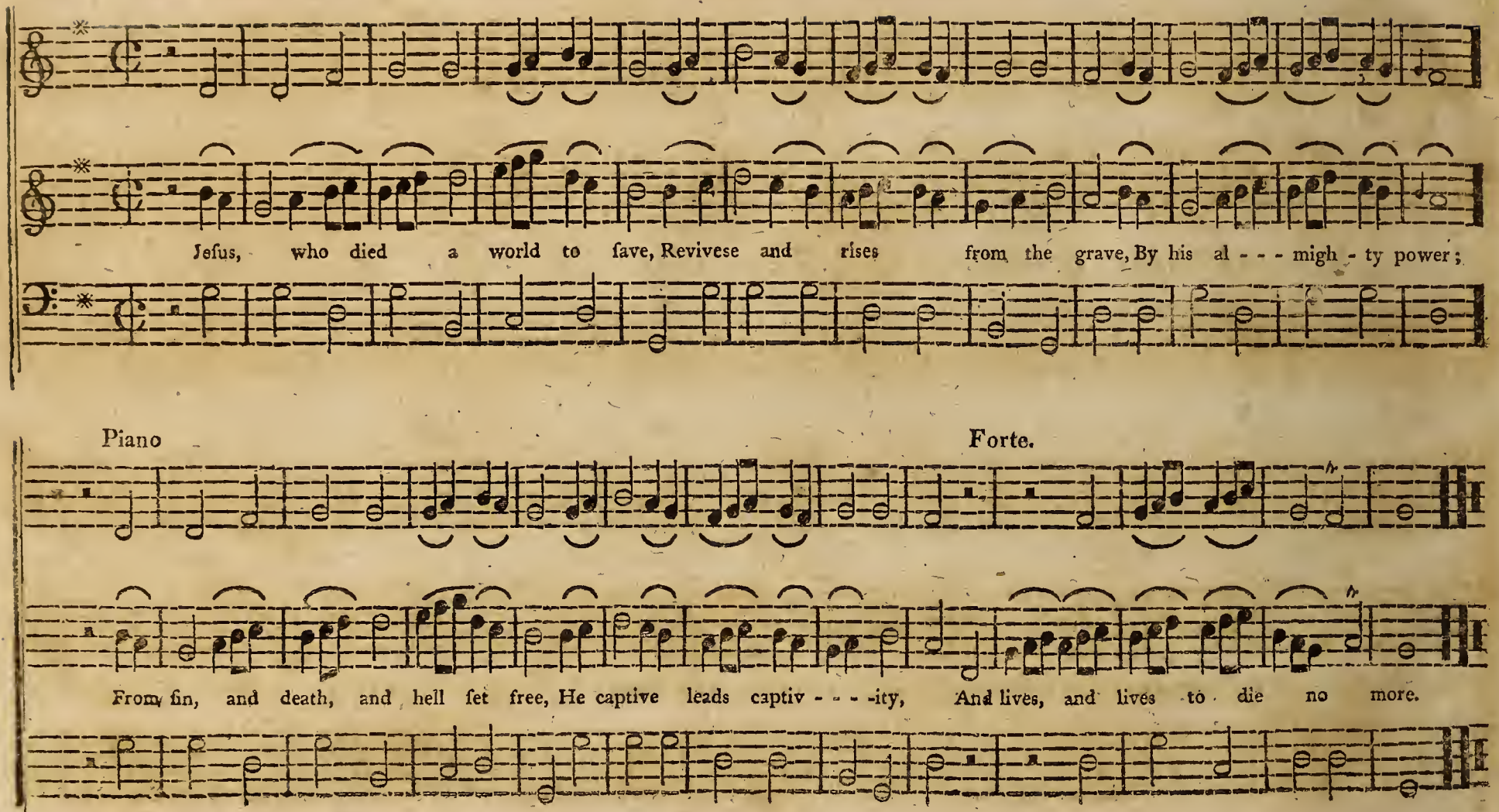
Lambeth. C. M.

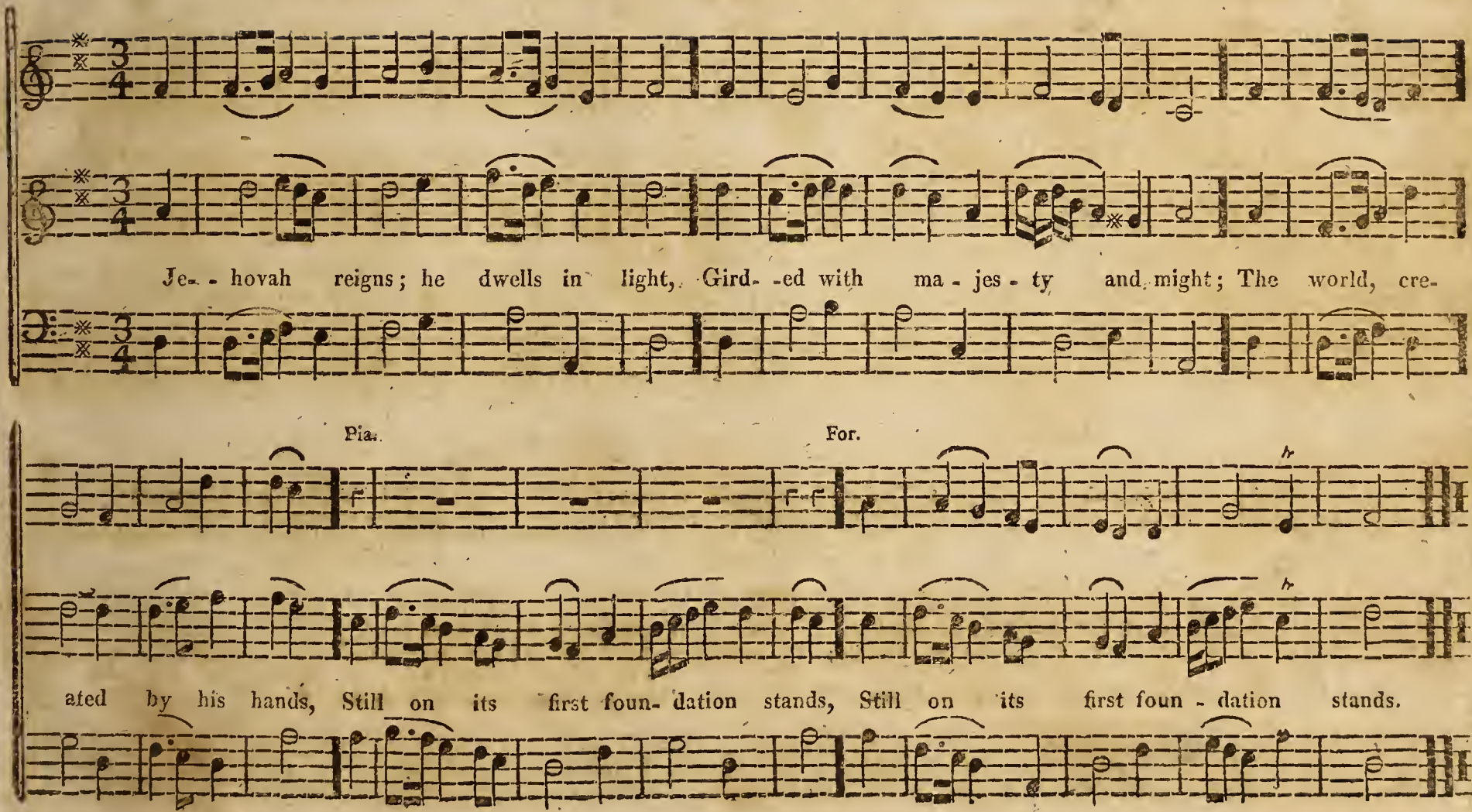
C. Lockhart.

Andante.

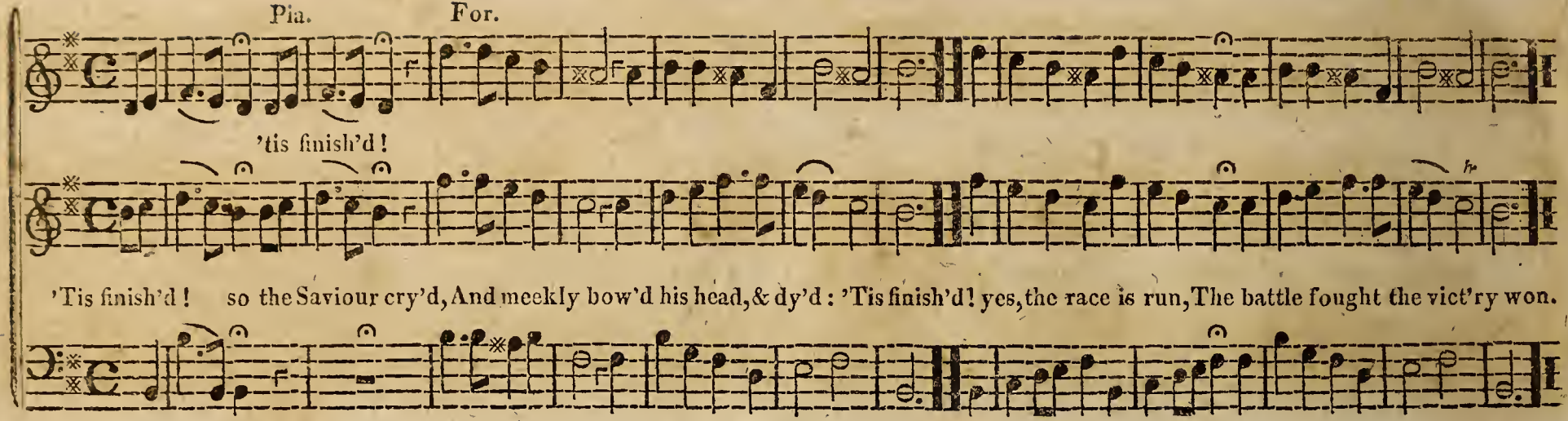



Piano.
Forte.
Jesus, our Lord, ascend thy throne, And near thy Father sit: In Zion shall thy power be known, And make thy foes submit,
Pia.
For.
What wonders shall thy gospel do! Thy converts shall surpass The numerous drops : || : of morning dew, and own thy sovreign grace.


Jesus, who died a world to save, Revivese and rises from the grave, By his al - - - migh - ty power;
Piano
Forte.
From sin, and death, and hell set free, He captive leads captiv - - - -ity, And lives, and lives to die no more.


Je- - hovah reigns; he dwells in light, Gird- -ed with ma - jes - ty and might; The world, cre-
Pia.
For.
ated by his hands, Still on its first foun- dation stands, Still on its first foun - dation stands.

Munich. L. M. *German.*



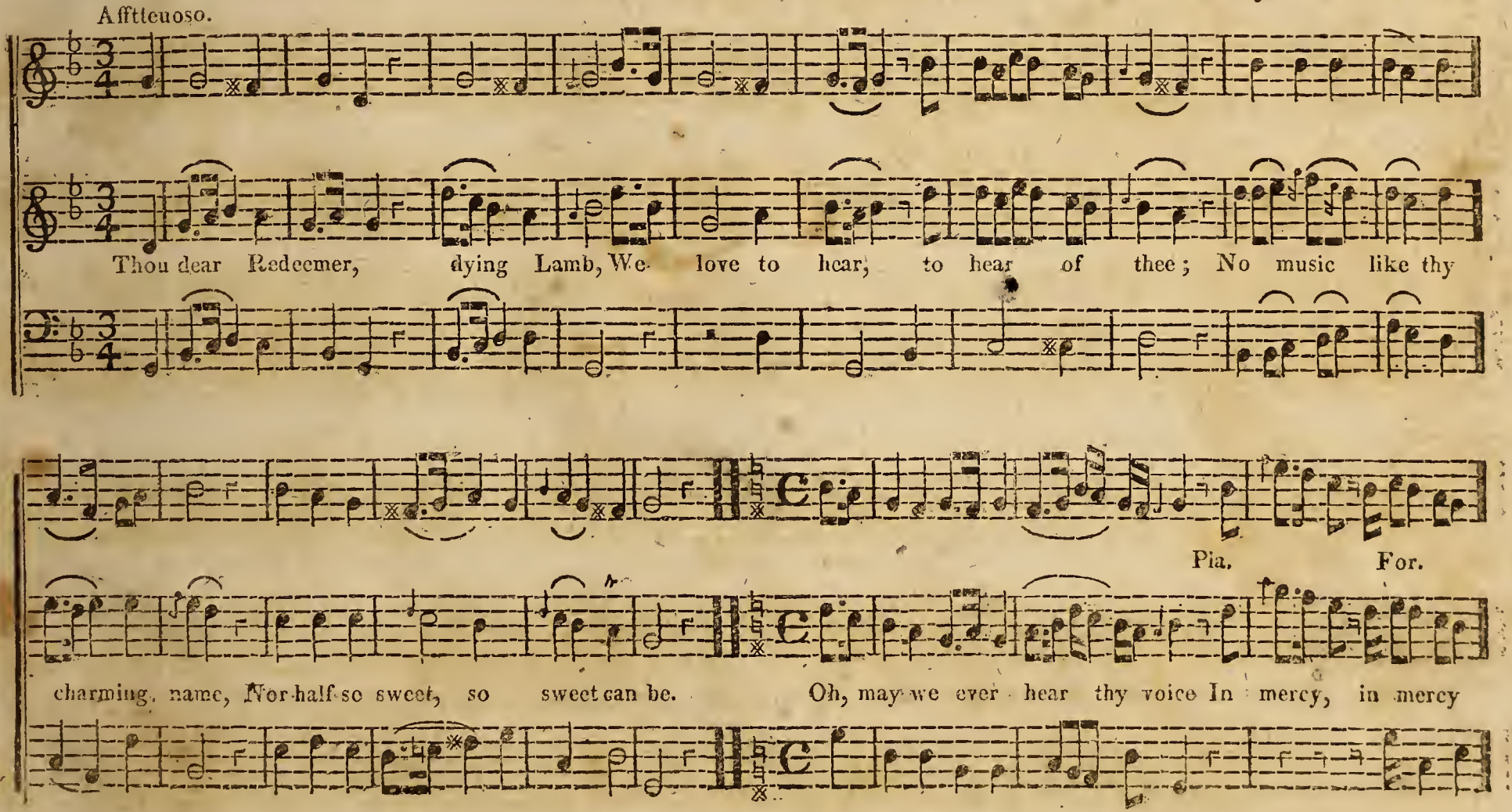
2 Tis finish'd—all that Heaven decreed,
And all the ancient prophets said
Is now fulfill'd as was design'd,
In me the Saviour of mankind.

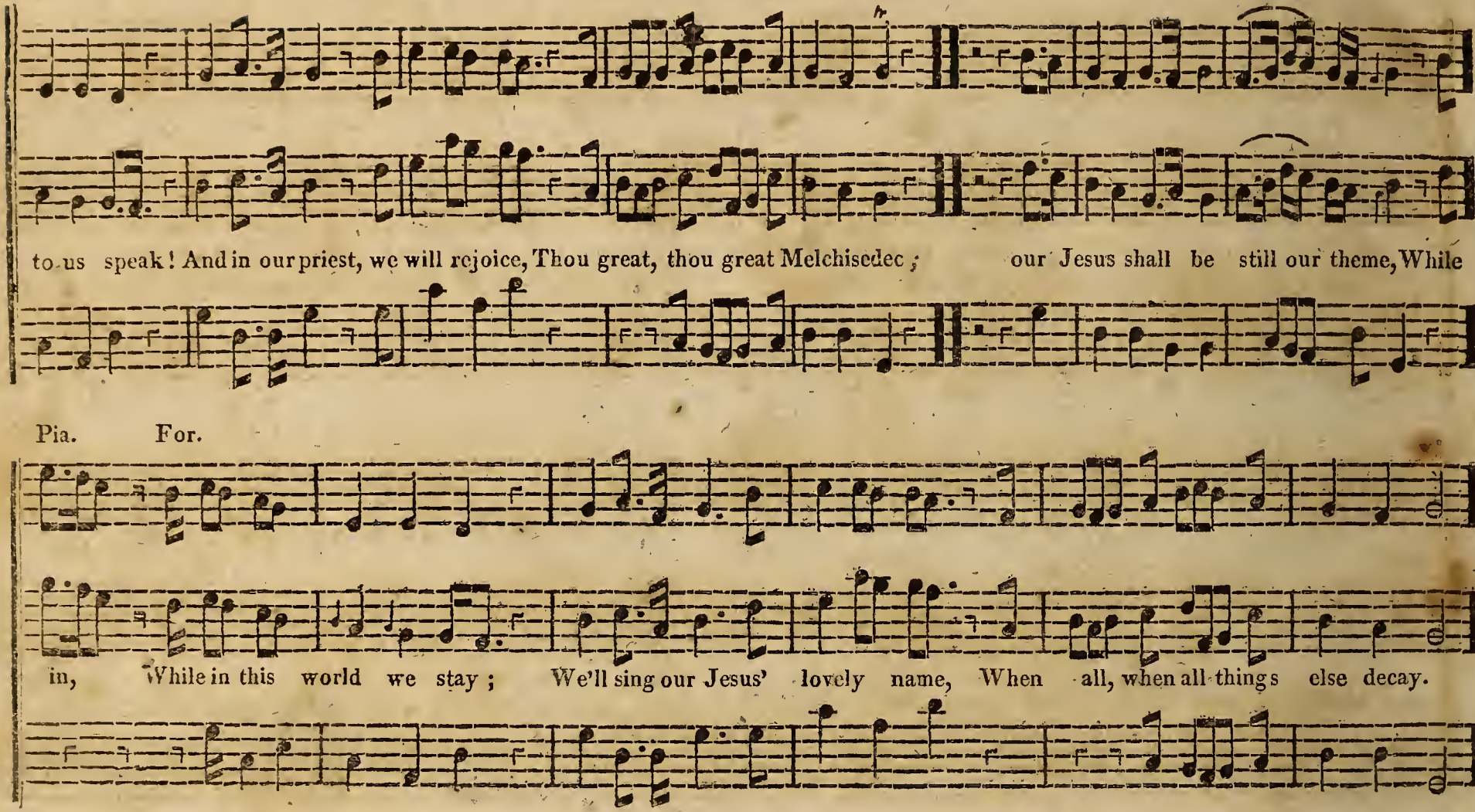
3 'Tis finish'd—Aaron now no more
Must stain his robes with purple gore;
The sacred veil is rent in twain,
And Jewish rites no more remain.

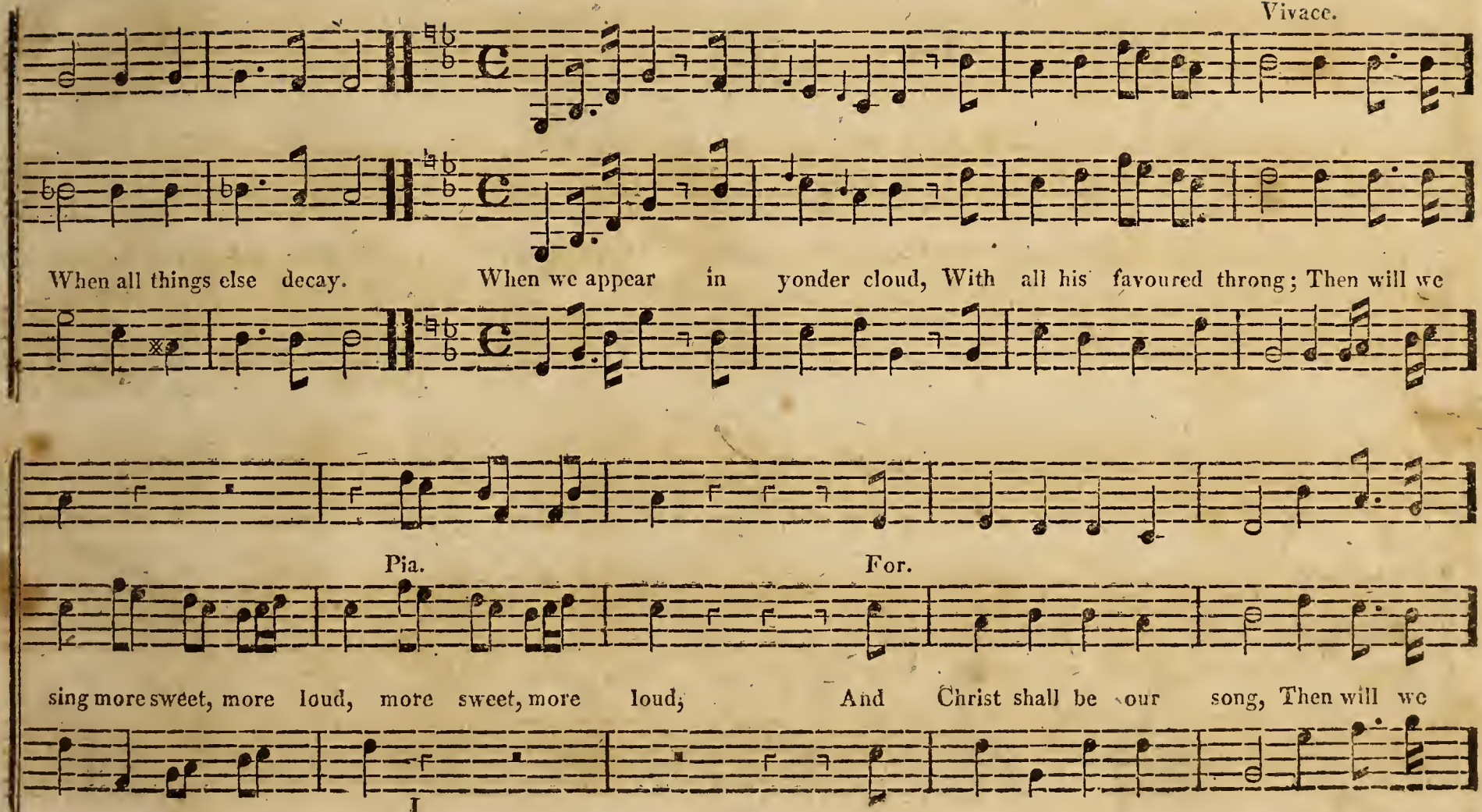
4 Tis finish'd—this my dying groan
Shall sins of every kind atone;
Millions shall be redeem'd from death,
By this, my last expiring breath.

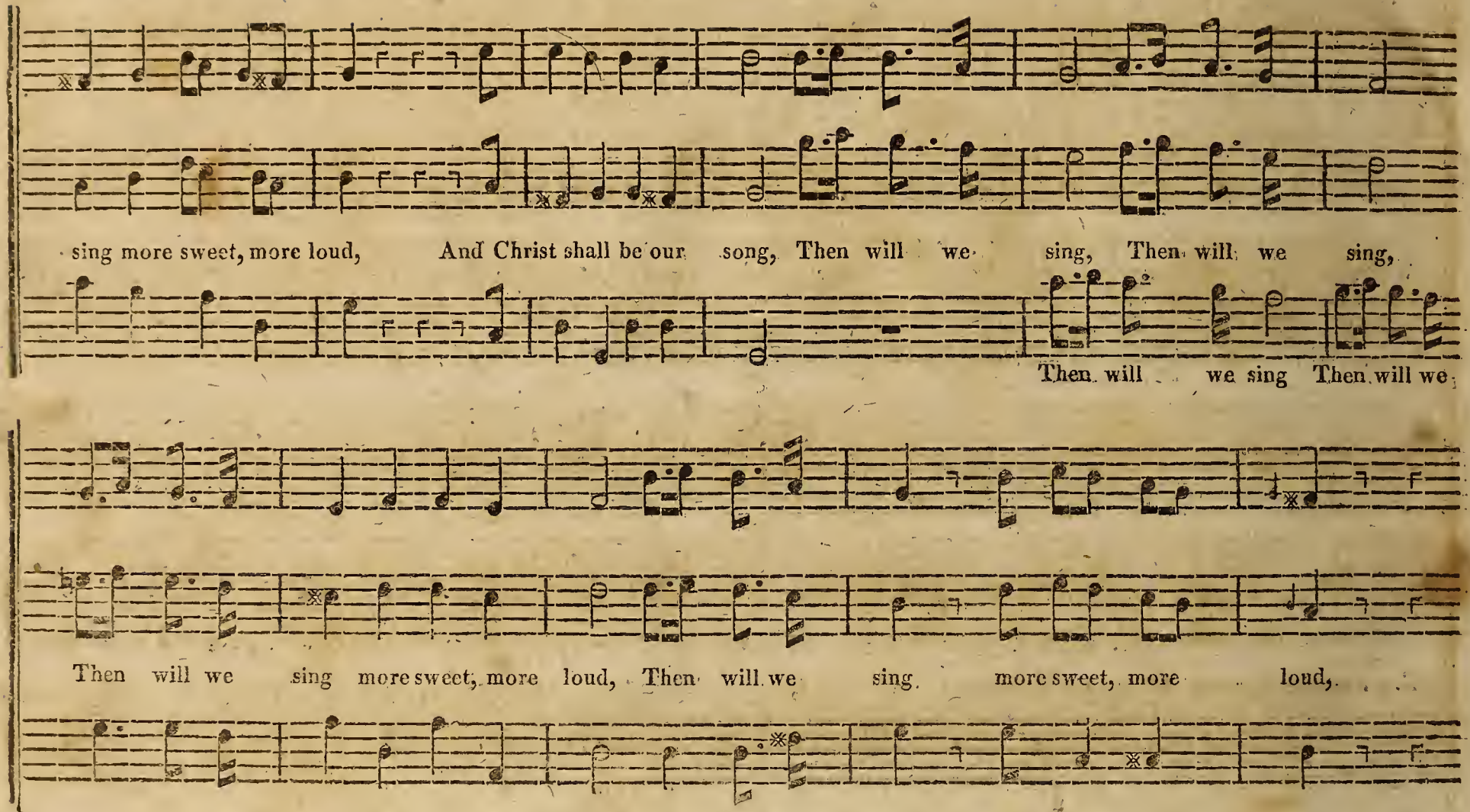
5 'Tis finish'd—Heav'n is reconcil'd
And all the powers of darkness spoil'd;
Peace, love, and happiness again
Return and dwell with sinful men.

6 'Tis finish'd—let the joyful sound
Be heard thro' all the nations round;
'Tis finish'd—let the echo fly
'Thro' heaven and hell, thro' earth and sky.

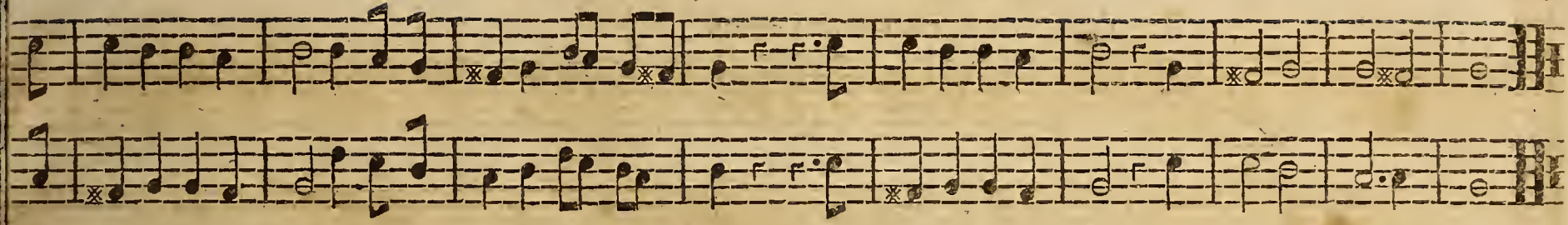

Affttcuoso.
Thou dear Redeemer, dying Lamb, We love to hear, to hear of thee; No music like thy
Pia. For.
charming name, Nor half so sweet, so sweet can be. Oh, may we ever hear thy voice In mercy, in mercy


to us speak! And in our priest, we will rejoice, Thou great, thou great Melchisedec; our Jesus shall be still our theme, While
Pia. For.
in, While in this world we stay; We'll sing our Jesus' lovely name, When all, when all things else decay.

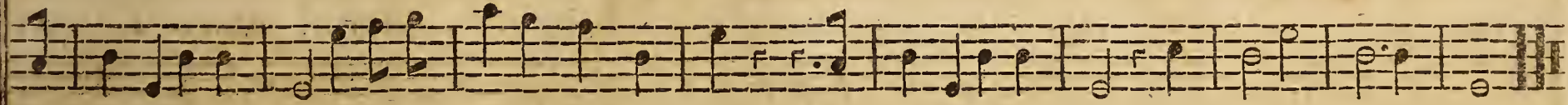

Vivace.
When all things else decay.
When we appear in yonder cloud, With all his favoured throng; Then will we
Pia.
For.
sing more sweet, more loud, more sweet, more loud;
And Christ shall be our song, Then will we


sing more sweet, more loud, And Christ shall be our song, Then will we sing, Then will we sing,
Then will we sing Then will we
Then will we sing more sweet, more loud, Then will we sing more sweet, more loud,

Whitehall, *Continued.*

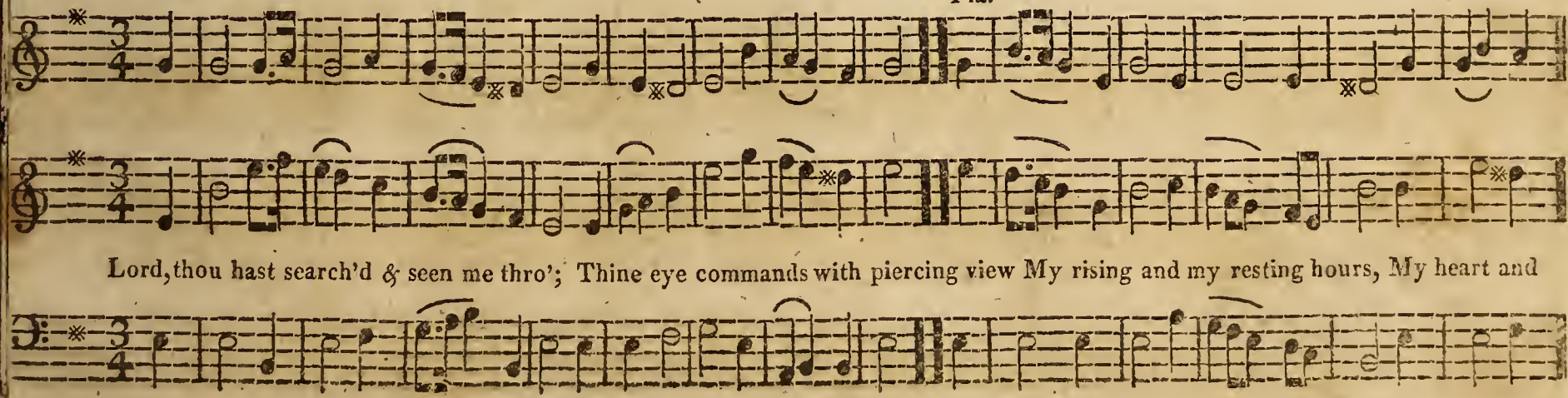


And Christ shall be our song, Then will we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.



Camberwell. L. M. *J. Husband.*

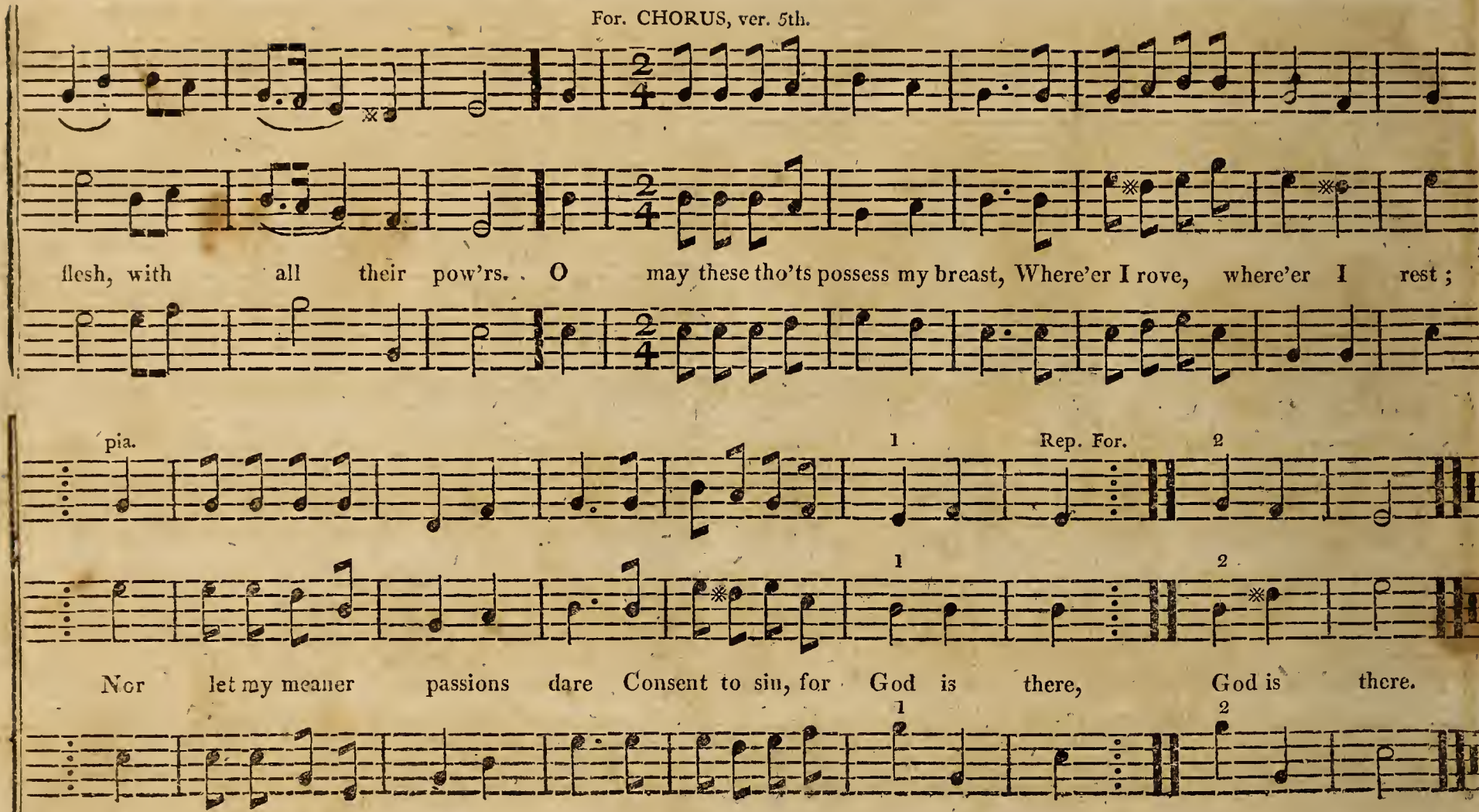
Pia.

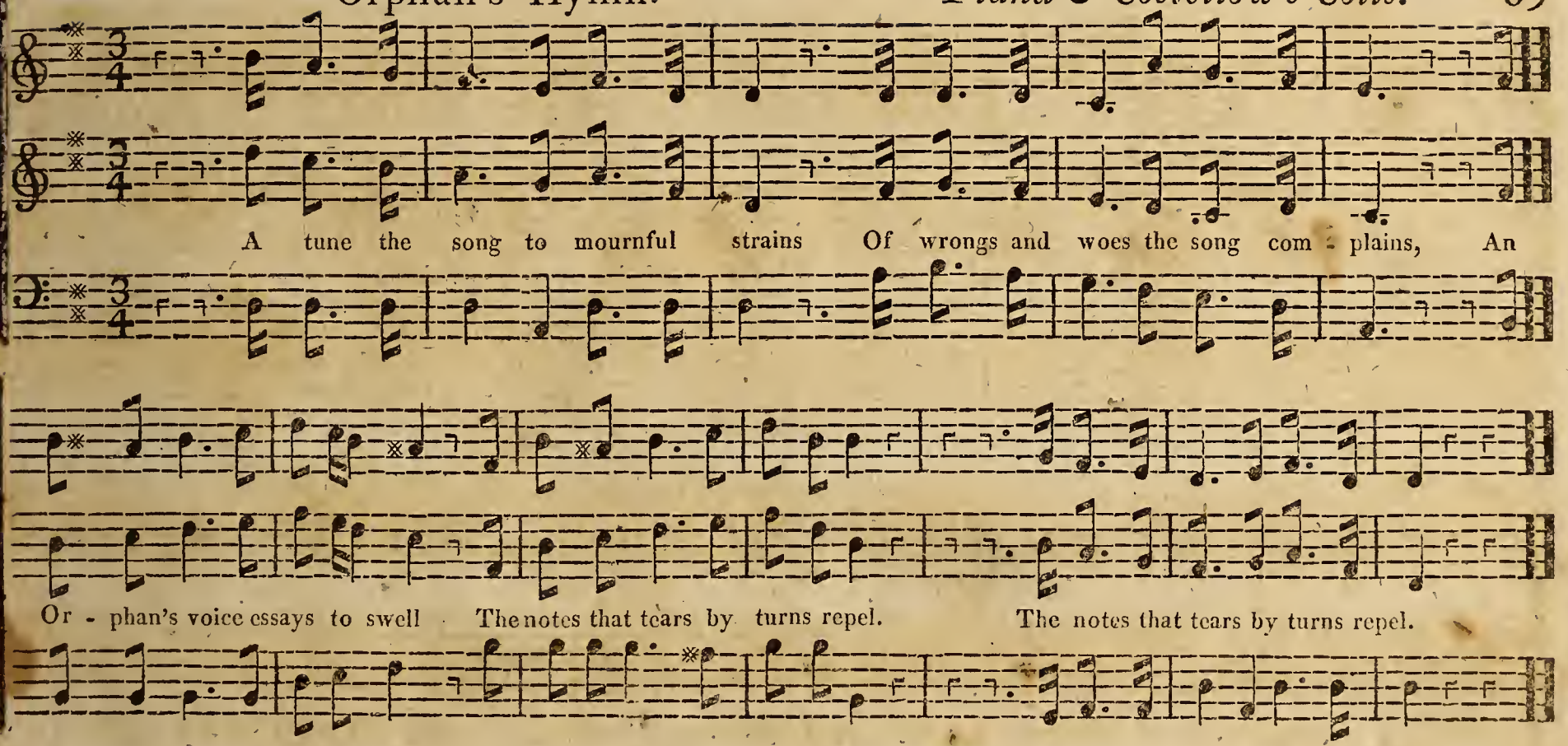


Lord, thou hast search'd & seen me thro'; Thine eye commands with piercing view My rising and my resting hours, My heart and

Camberwell. *Continued.*

For. CHORUS, ver. 5th.

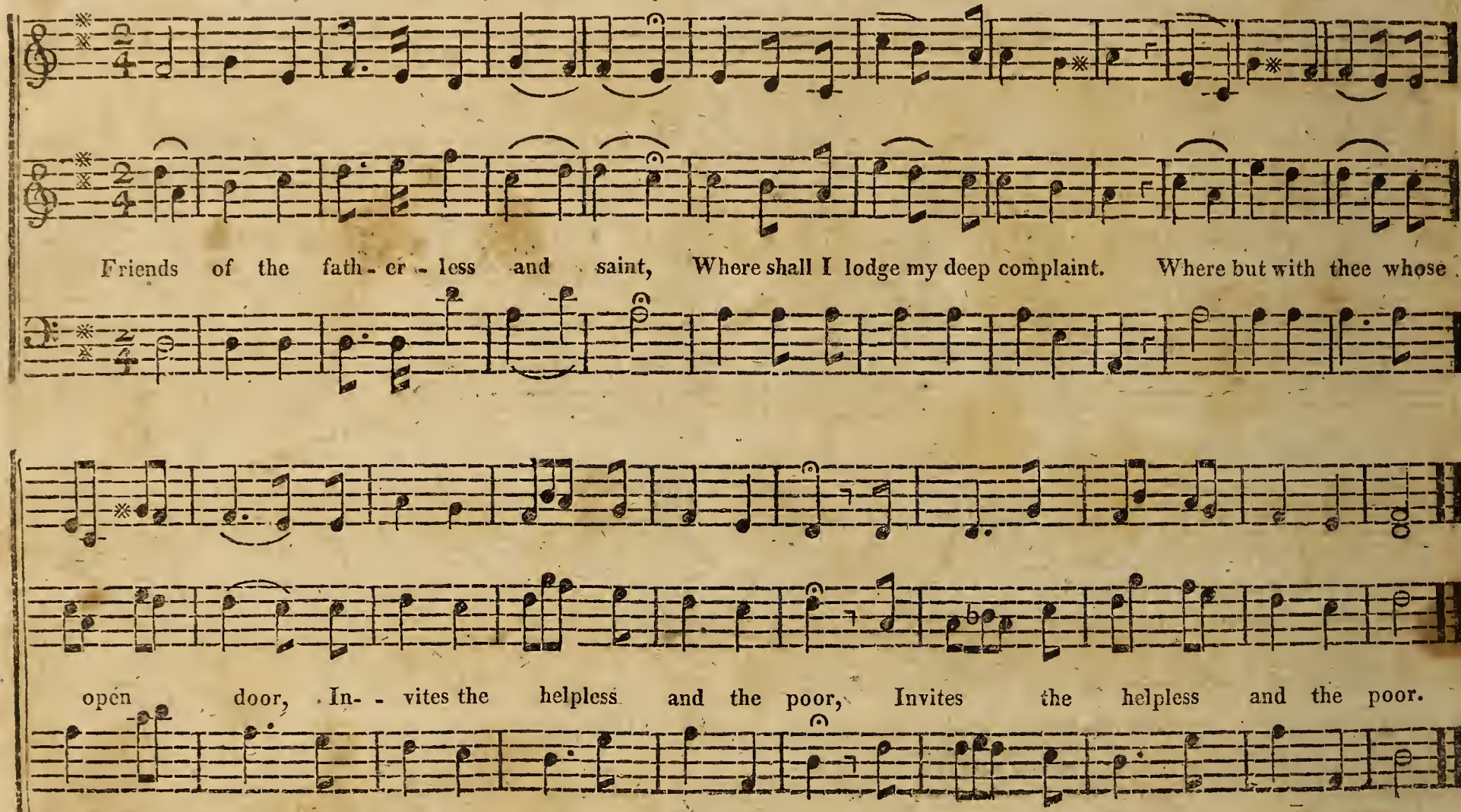


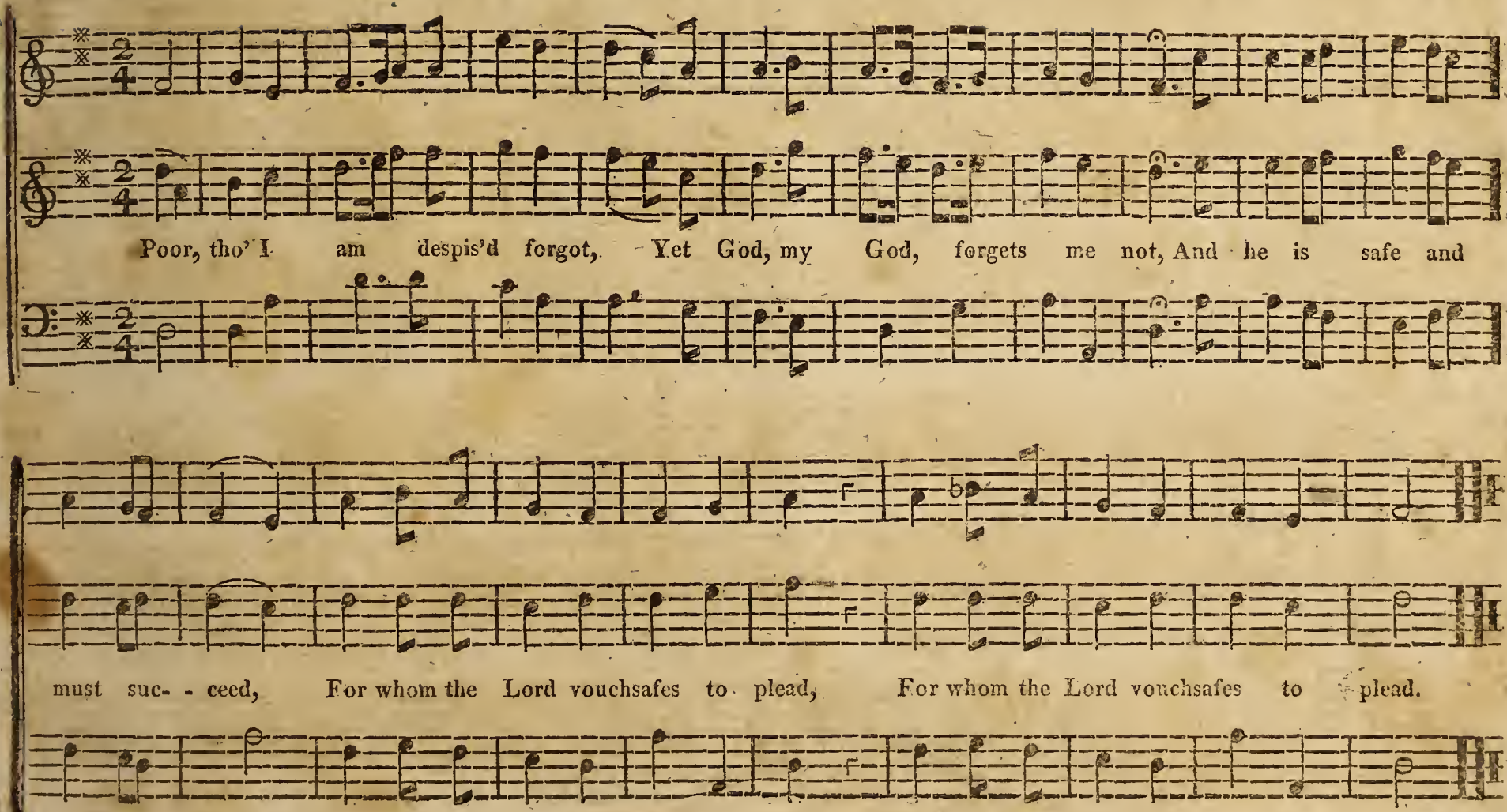


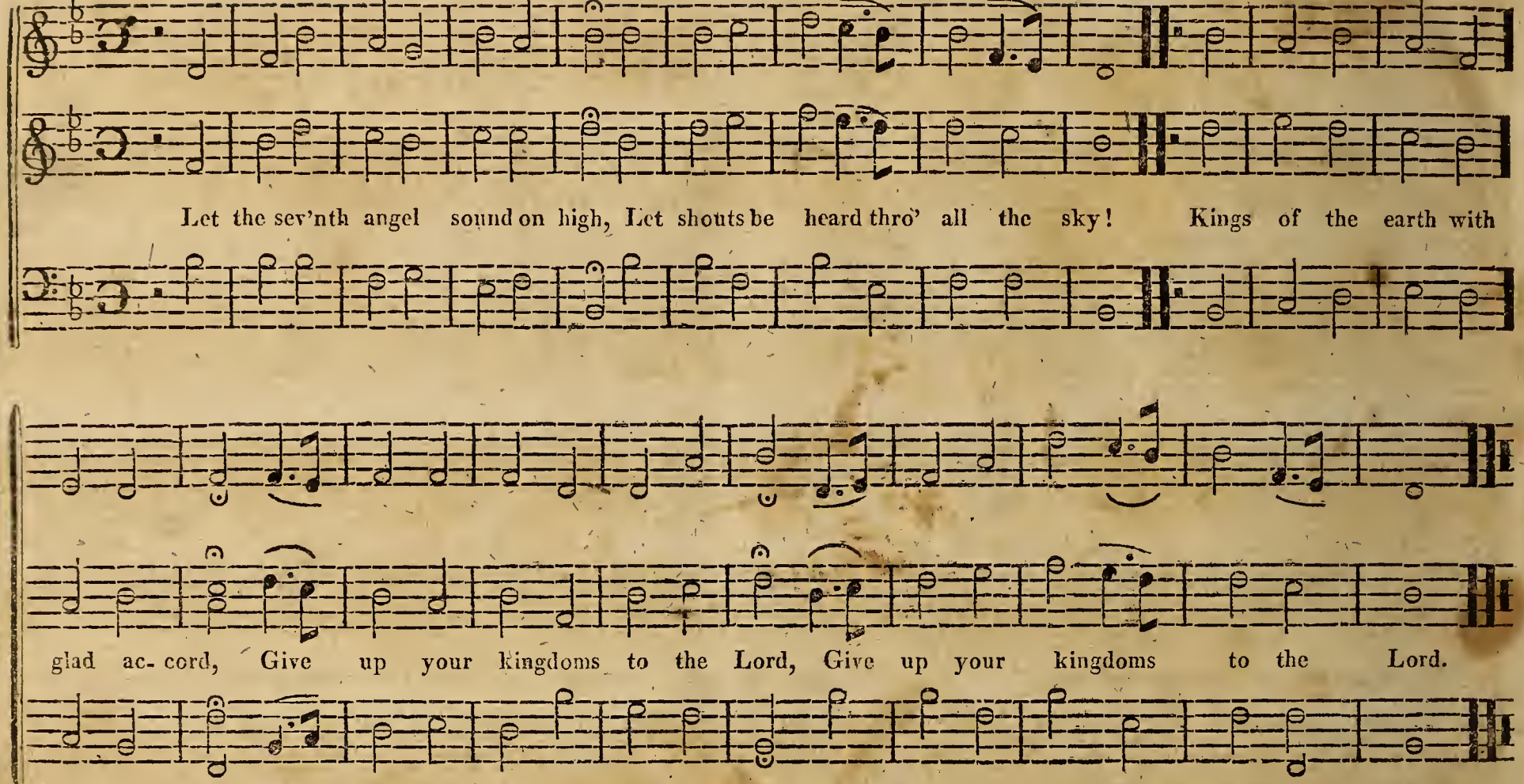
2 Left on the world's wide bleak forlorn,
In ſin conceived, in ſorrow born,
No guide, the devious mane to tread,
Above, no friendly ſhelter ſpread.

3 Alone, amidſt ſurrounding ſtrife,
And naked to the ſtorms of life;
Deſpair looks round with aching eyes,
And ſinking nature groans and dies.

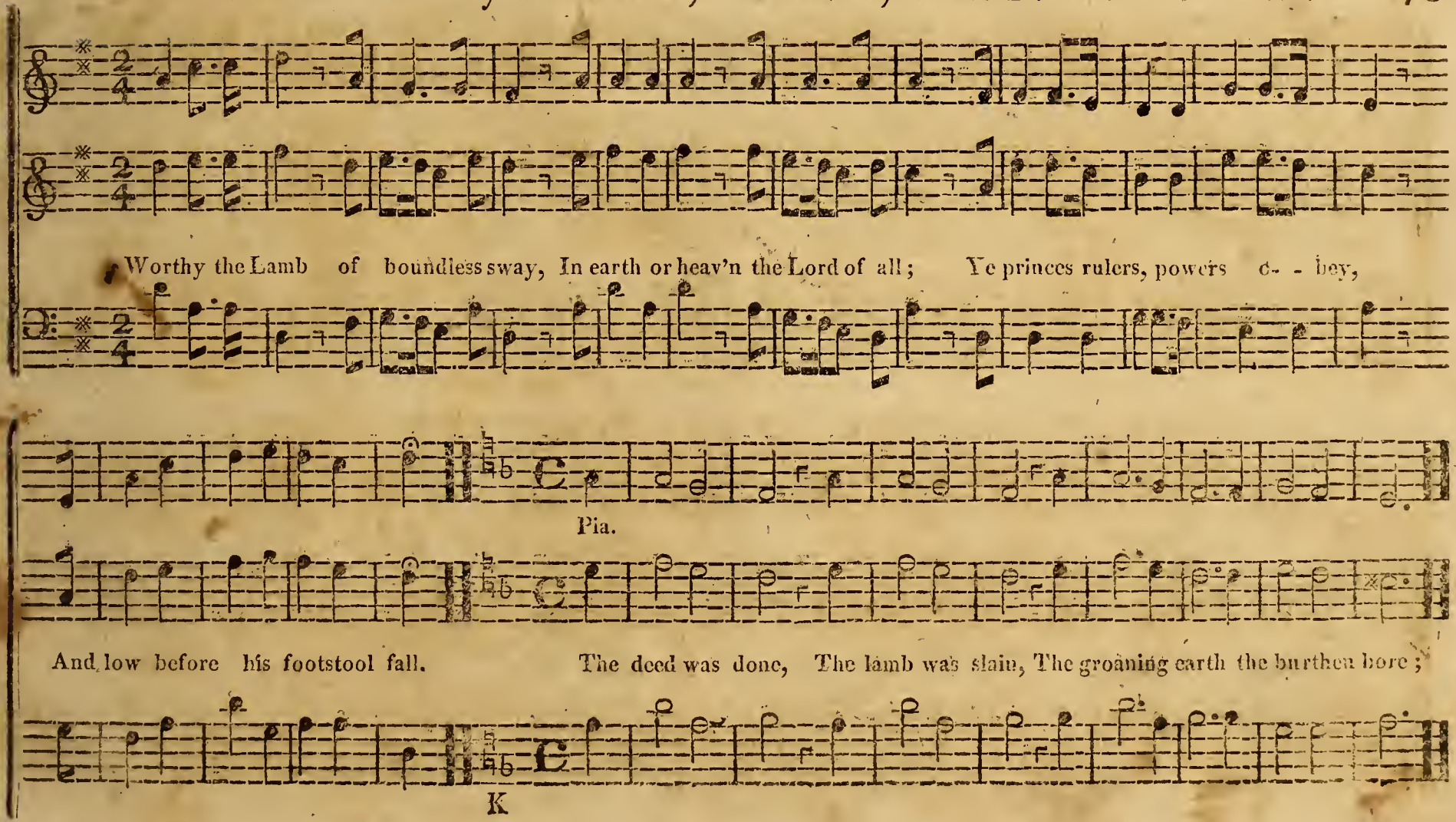
Orphan's Hymn. *Continued.*



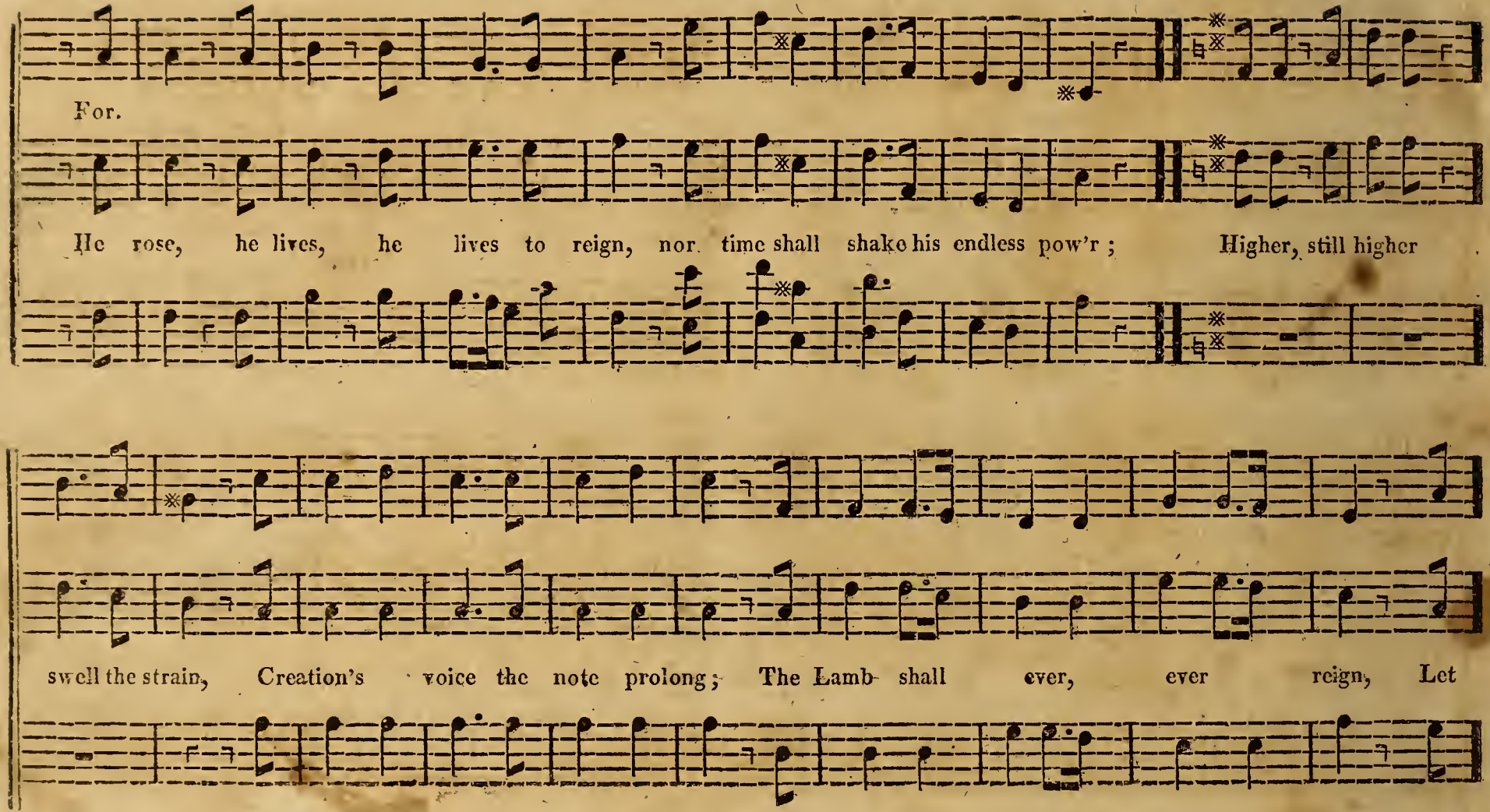

Poor, tho' I am despis'd forgot, Yet God, my God, forgets me not, And he is safe and
must suc- - ceed, For whom the Lord vouchsafes to plead, For whom the Lord vouchsafes to plead.

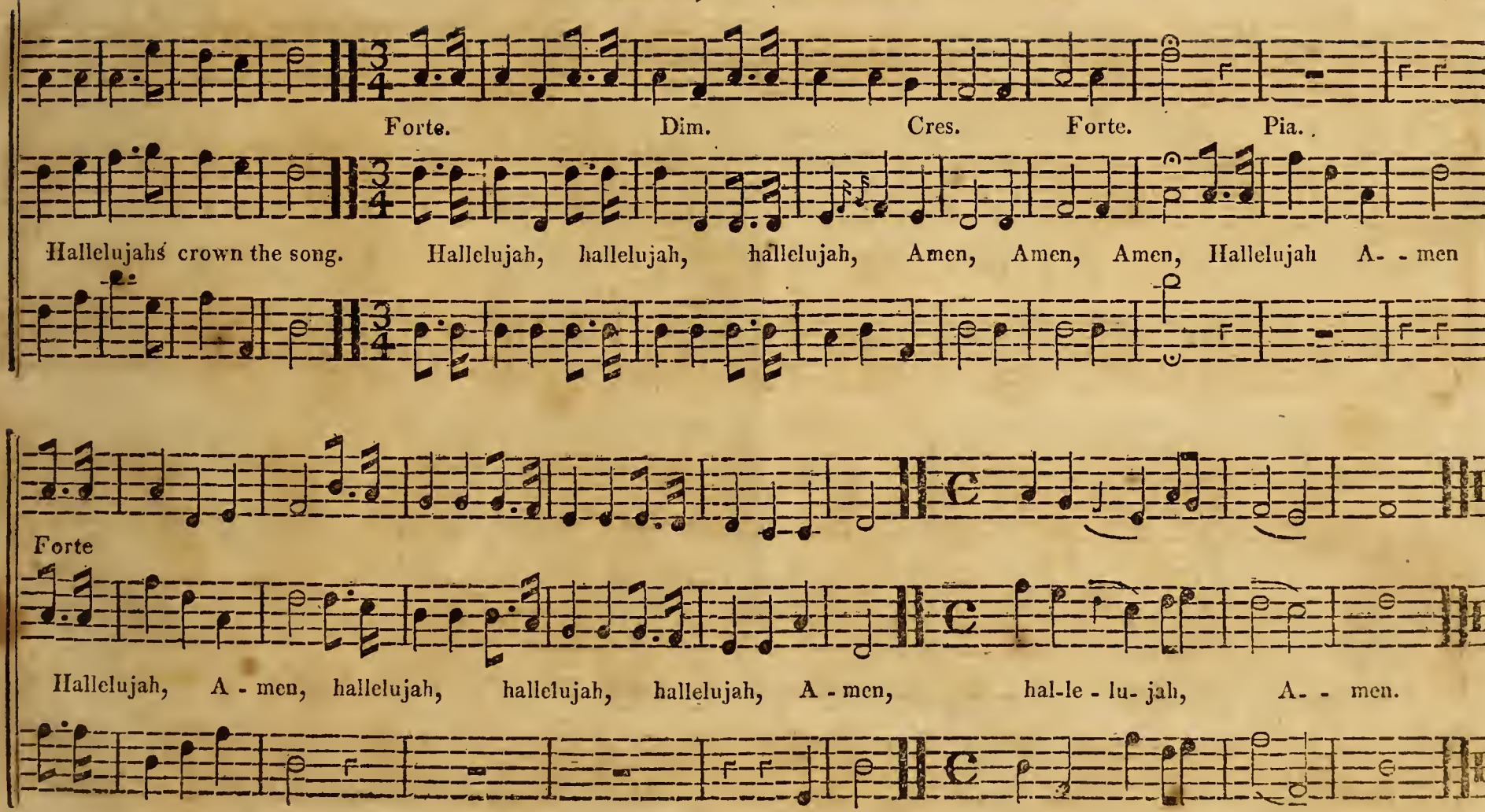


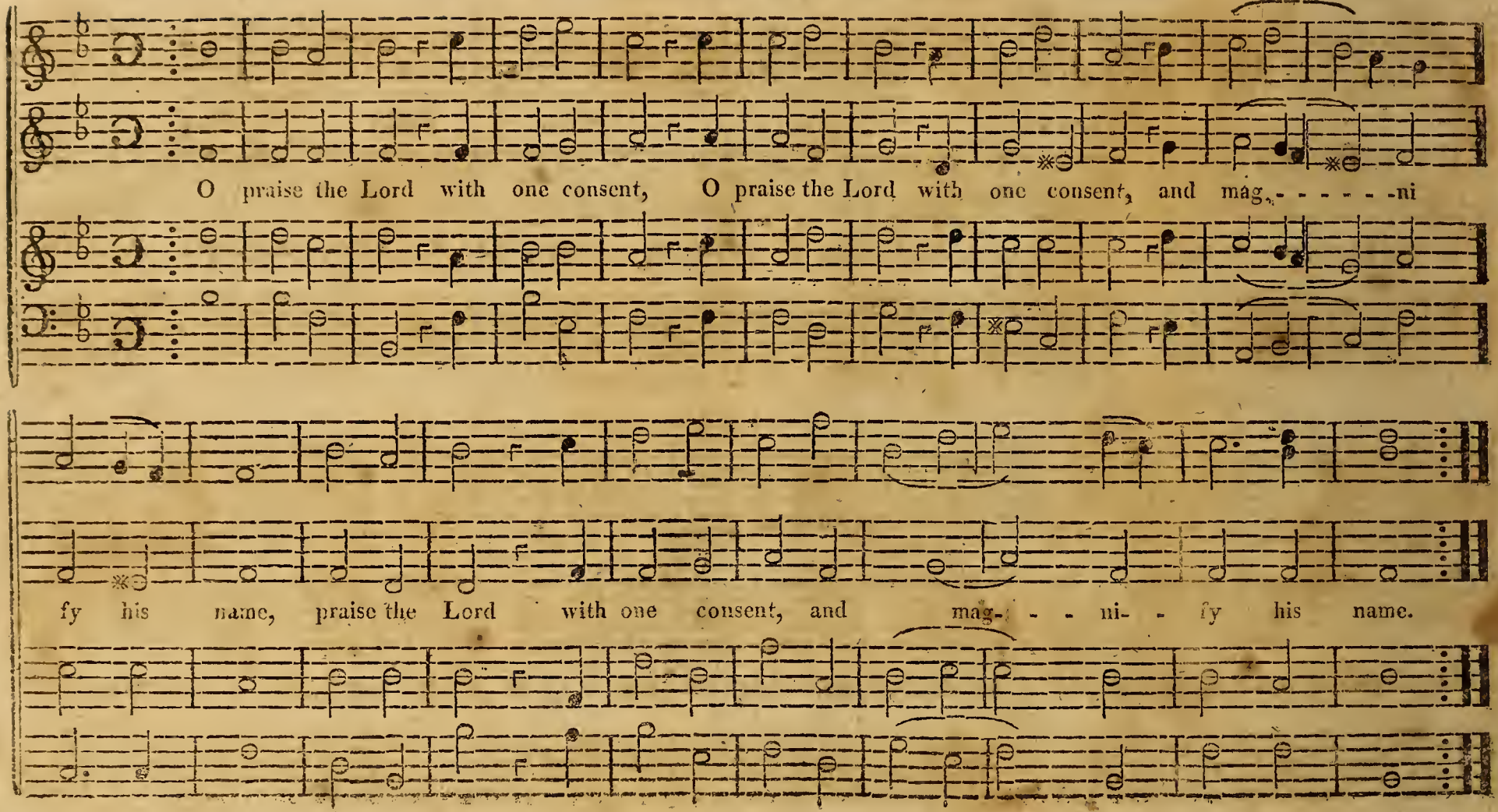
N. B. The above tune may be used as a P. M. by repeating the first part.

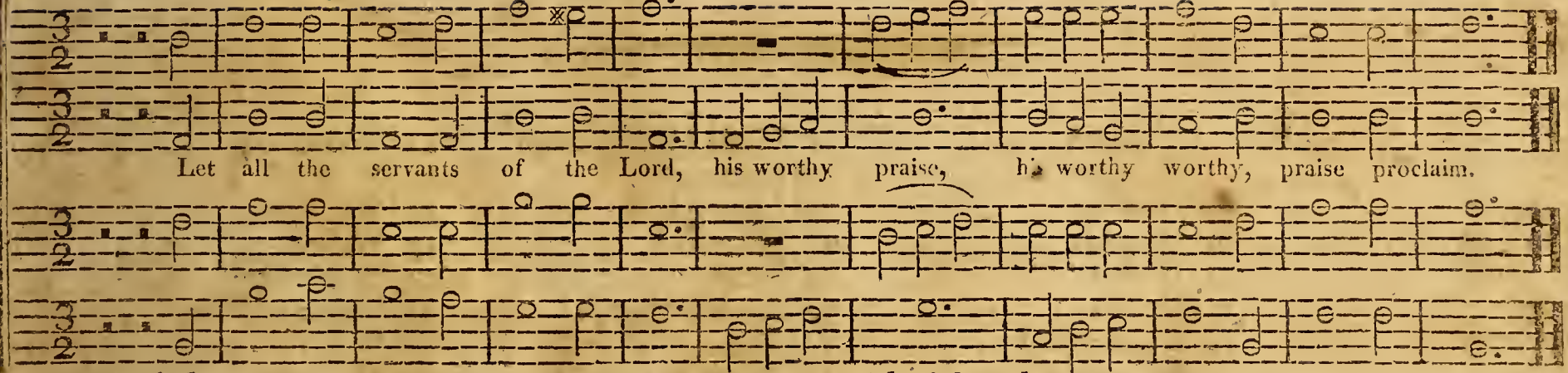

Worthy the Lamb of boundless sway, In earth or heav'n the Lord of all; Ye princes rulers, powers o- - bey,
Pia.
And low before his footstool fall. The deed was done, The lamb was slain, The groaning earth the burthen bore;
K

Chorus, *Continued.*

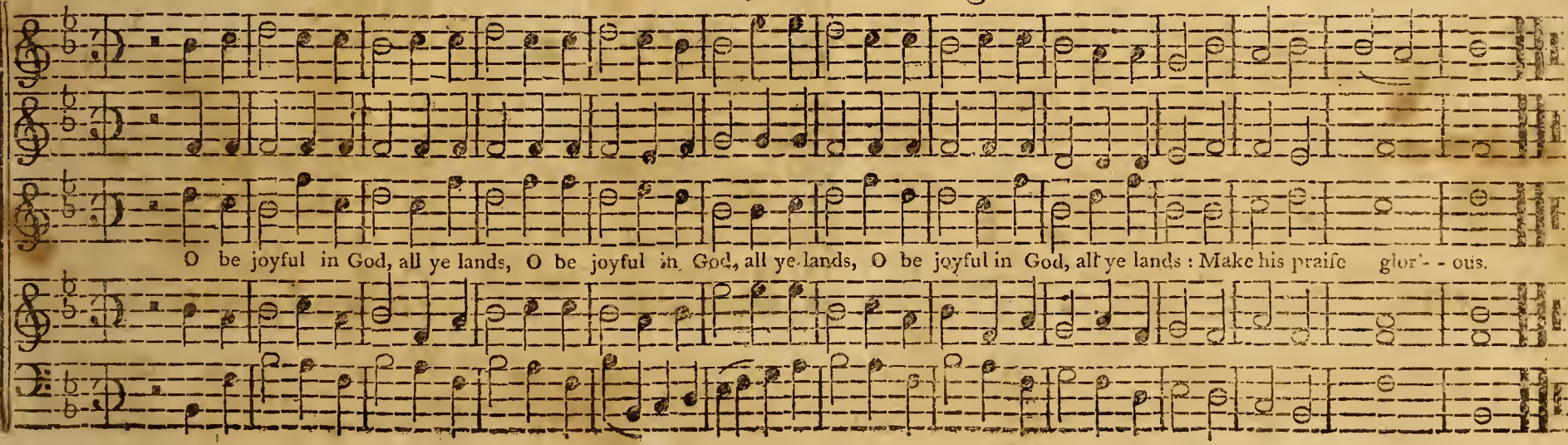



Forte. Dim. Cres. Forte. Pia.
Hallelujahs crown the song. Hallelujah, hallelujah, hallelujah, Amen, Amen, Amen, Hallelujah A- - men
Forte
Hallelujah, A - men, hallelujah, hallelujah, hallelujah, A - men, hal-le - lu- jah, A- - men.


O praise the Lord with one consent, O praise the Lord with one consent, and mag- - - - - - -ni
fy his name, praise the Lord with one consent, and mag- - - ni- - fy his name.



Brisk. CHORUS, Abridged.



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Explanation of Musical Terms.

ADAGIO, very ſlow.
Affettuoſo, affectionately.
Allegretto, a little briſk.
Allegro, briſk lively,
Alſigno, begin at the repeat and finiſh at the double bar.
Alto, or altus, the contra Tenor.
Andante, diſtinctly, exact.
Andantino, very diſtinct.
Biſs, twice over.
Cadences, are cloſes in Muſic, ſimilar in effect, to ſtops in reading.
Calando, ſoften the tone.
Con Crio, with force.
Con Molto, Affetto, with much affection.
Chorus, full, all the voices.
Crecendo, increaſe the tone gradually
Dacapo, (or D. C.) repeat the firſt ſtrain.
Diminuendo, ſoften the tone gradually.
Dolce, ſoft and ſweet.
Duo, or Duetto, for two voices, or Inſtruments.
Fagotto, Baſſoon part.
Fine or final, the end of a piece.
Forte, or (F.) loud.
Fortiſſimo, or (F F) very loud.
Grave or Gravement, ſlow, heavy.
Gracioſo, gracefully.
Guſtoſo, with much taſte.
Interlude, an Inſtrumental paſſage between two vocal paſſages.
Intonation, ſing in tone,
Largo, Slow.
Larghetto, rather ſlow.
Legotto, ſmooth, ſlured.
Maeſtoſo, bold and grand.
Men Allegro, leſs briſk than Allegro.
Mezza, Forte or (M F) half as loud as Forte.
Moderato, moderately.
Non Troppo Preſto, not too quick.
Ottavo' or (8va) octaves, 8s above.
Piano, or (P) ſoft.
Pianiſſimo, very ſoft.
Pompoſo, in a pompous ſtile.
Preſto, quick.
Preſtiſſimo, very quick.
Primo, the firſt part.
Recitative, a kind of muſical recitation between ſpaking and ſinging.
Rondeau, or (Rondo) an Air ending with the firſt ſtrain.
Secondo, the ſecond part.
Sotto, vace, middling ſtrength of voice.
Sciliano, a ſlow graceful movement in compound time.
Solo, for one voice, or Inſtrument.
Soli, one to each part.
Saprano, the Treble.
Spirituoſo, with ſpirit.
Symphony, paſſages for Inſtruments.
Syncopation, ſluring where a long note comes between two ſhort ones.
Tacet, remain ſilent.
Trio, a piece in three parts.
Tutti, all the parts together.
Thorough Baſs, the Inſtrumental Baſs with figures for the Organ.
Vivace, with life and ſpirit.
Volti, turn over.